N. Bennett's

COLLECTION OF

Old Welsh Airs.

VOLUME II

No 240.100
Vol. 2

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N. BENNETT'S COLLECTION

OF

OLD WELSH AIRS.

Yours faithfully

N Bennett.

STON
JBLIC
RARY

Alawon Fy Ngwlad

The Lays of my Land.

Collected by

NICHOLAS BENNETT

OF GLANYRAFON.

Arranged for the Harp
or
Pianoforte
by

D. EMLYN EVANS

TELYNOR CYMRU & IDRIS VYCHAN,
at the Proclamation of the London Eisteddfod 1886.

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VOL. 2.

1895.
NEWTOWN,
PHILLIPS & SON, "EXPRESS & TIMES" OFFICE.

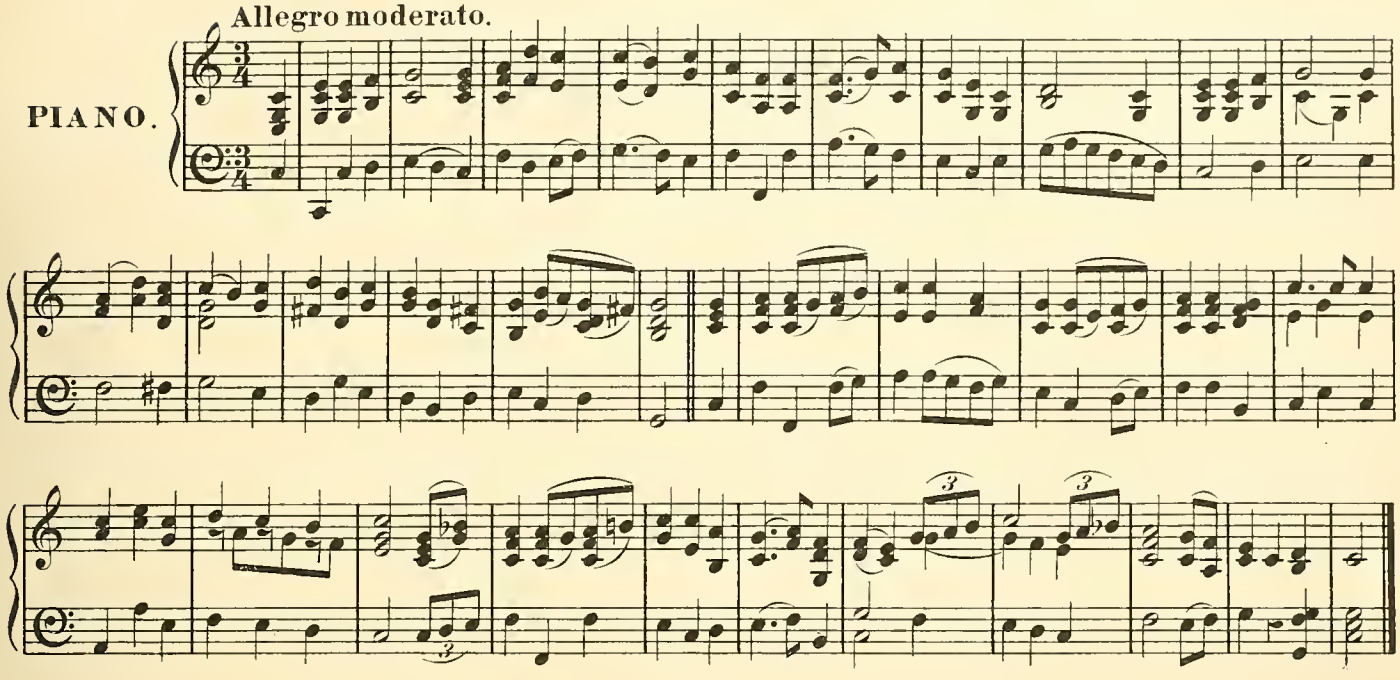
"Dyn a garo grwth a thelyn,
Sain cynghanedd cân ac englyn,
A gâr y pethau mwyaf tirion
Sy'n nef ymhlith angylion."—Hen Bennill.

Sch
April 14, 1899
JB
2 v.

DIFYRWCH GORONWY OWEN — The Delight of Goronwy Owen

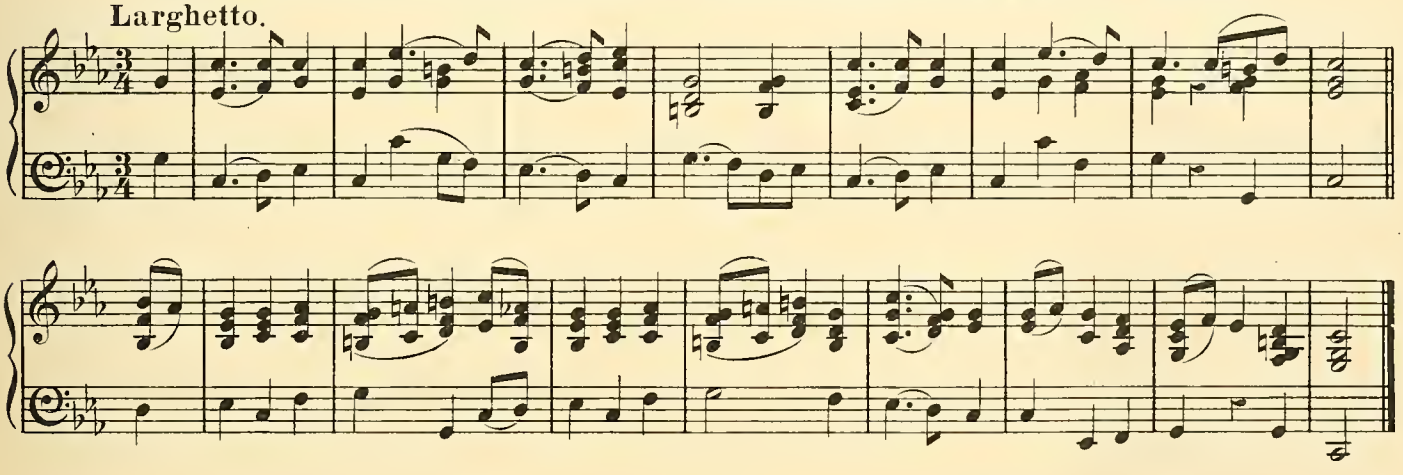
Allegro moderato.

PIANO.



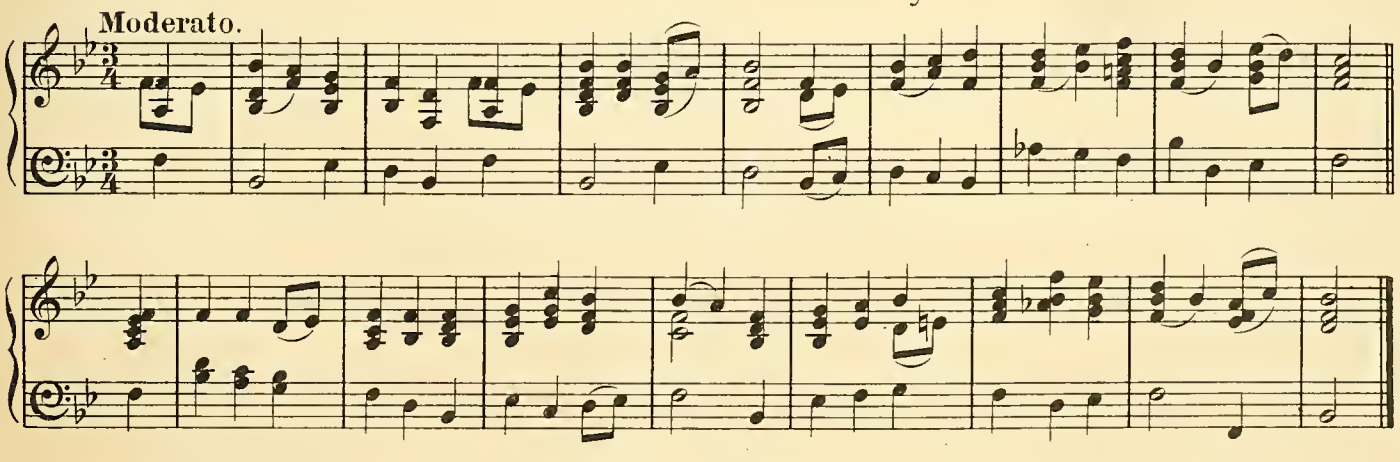
DIFYRWCH GWŶR CWM FELIN — The Delight of the Men of Cwm Felin

Larghetto.

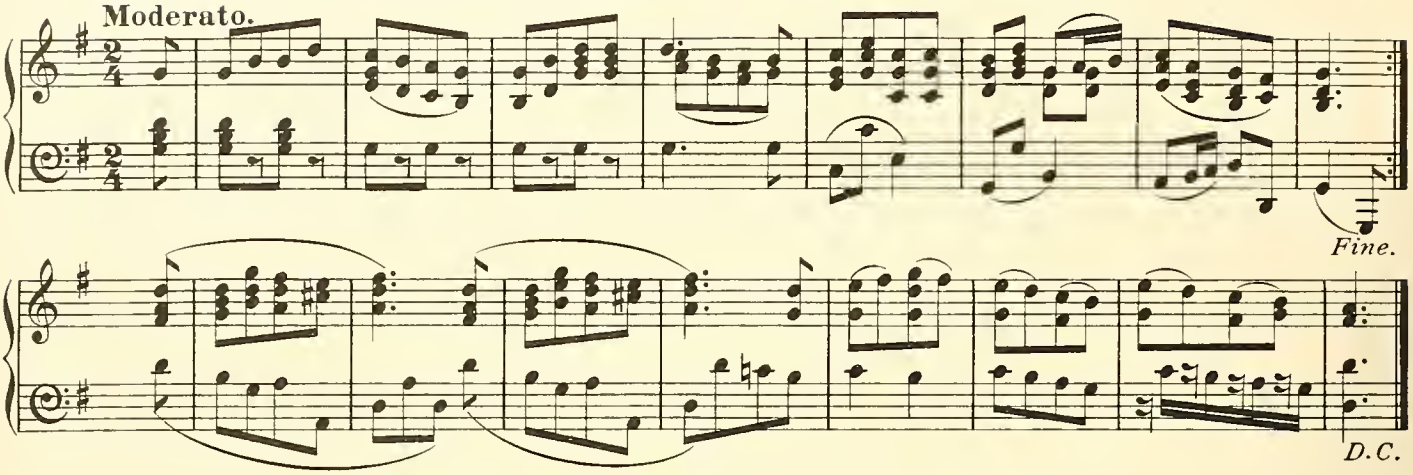


CEFN MABLI — Cefn Mably

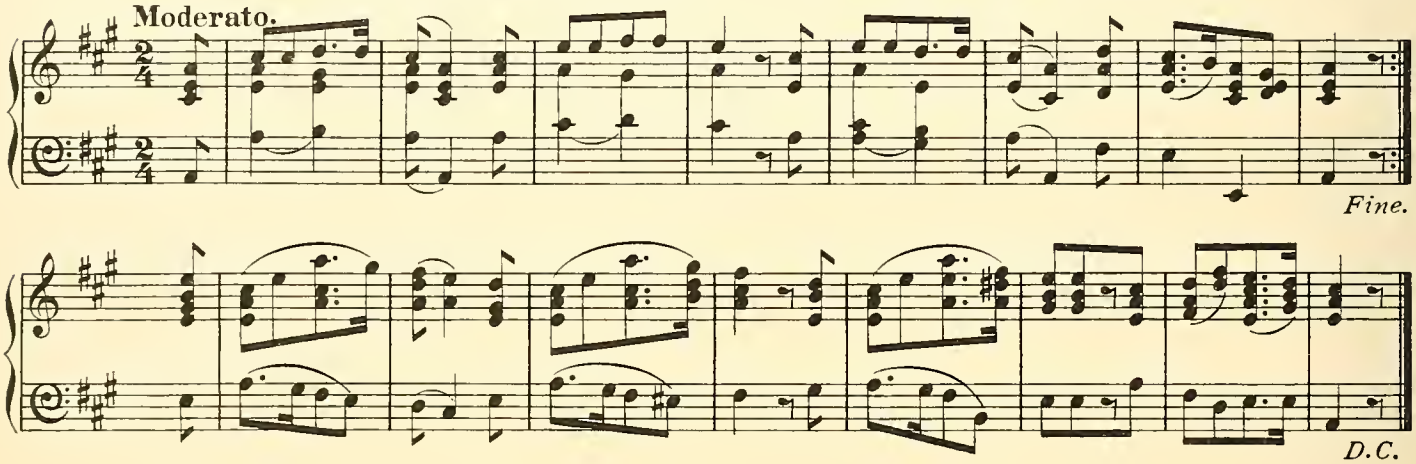
Moderato.



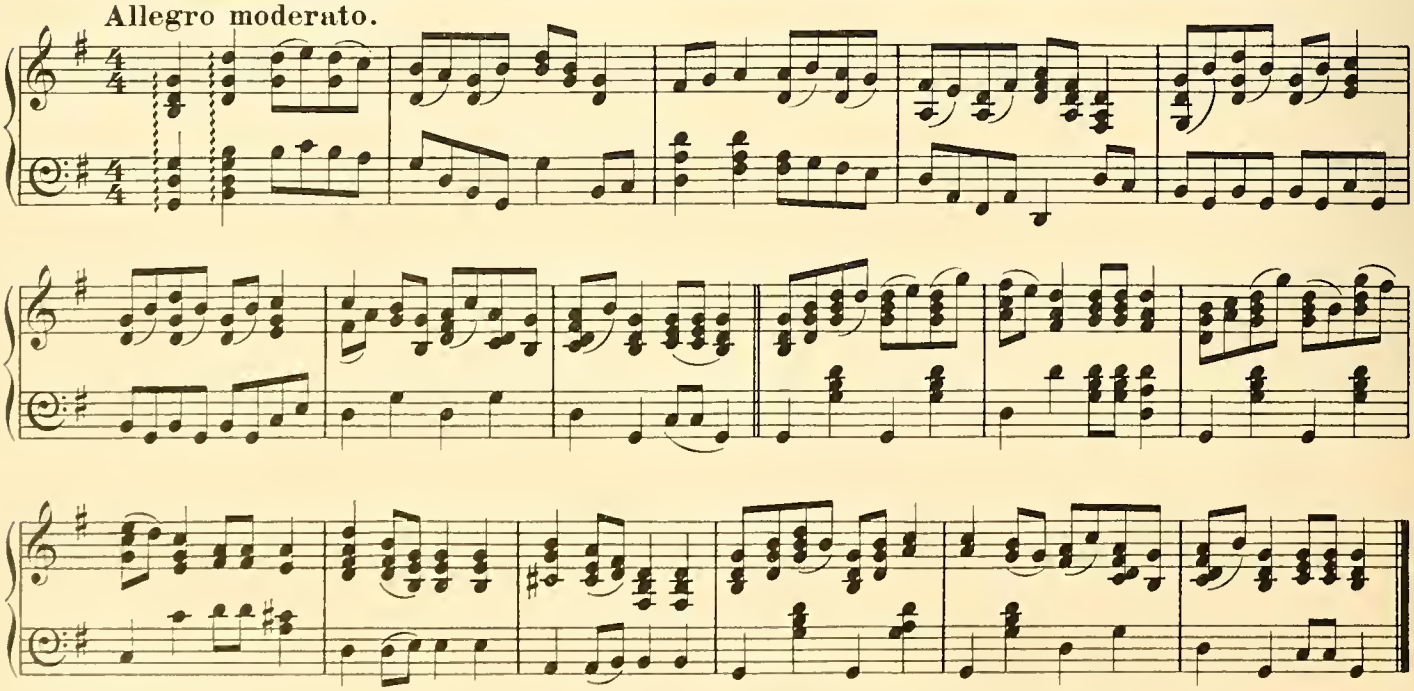
GORYMDAITH RODNEY — Rodney's War March



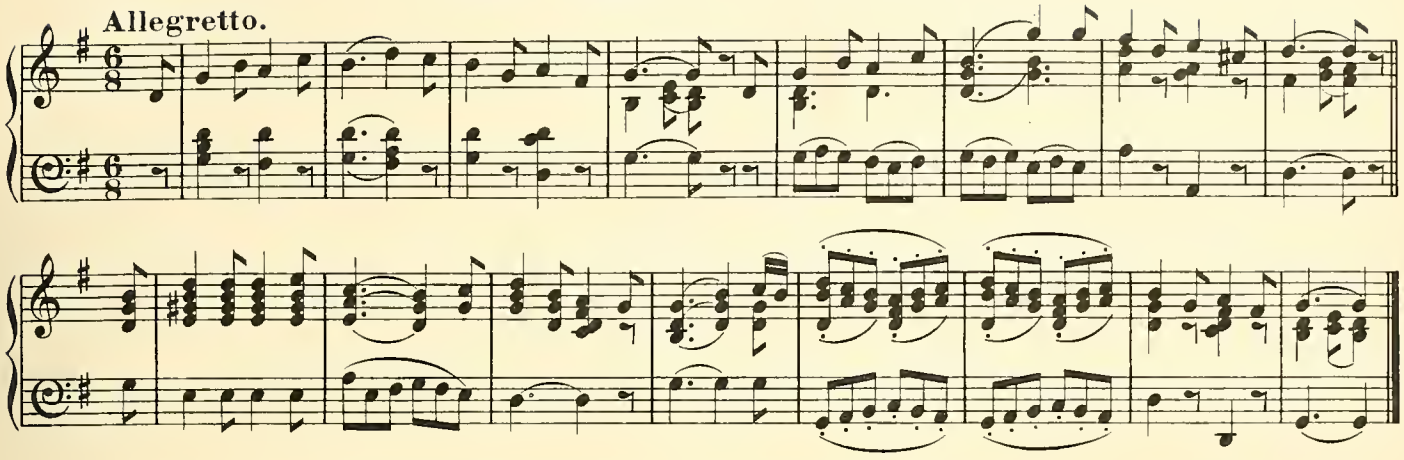
YMDEITHDON RODNEY — Rodney's March



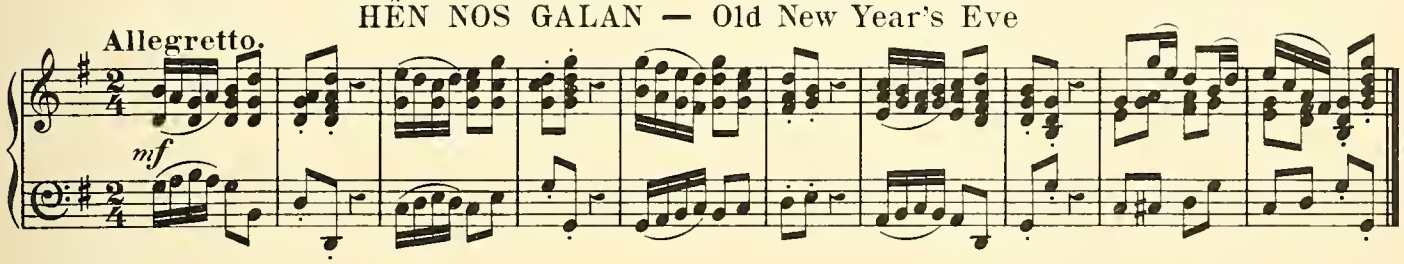
YMDEITHDON SYR WATKIN IEUANC — Young Sir Watkin's March



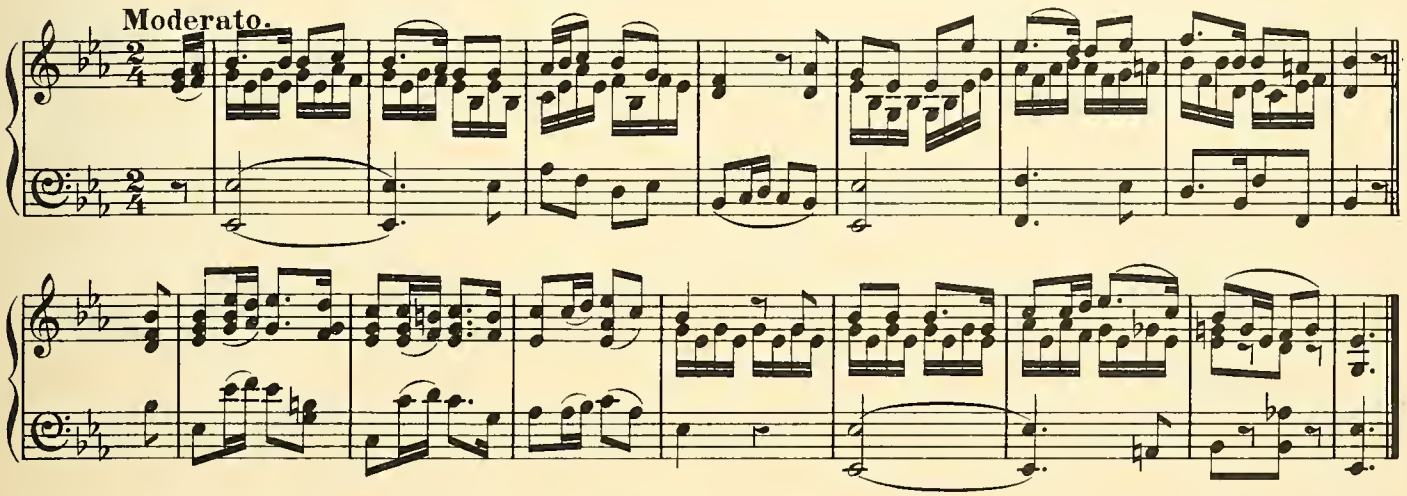
Y LLWYN BEDW — The Birch Grove



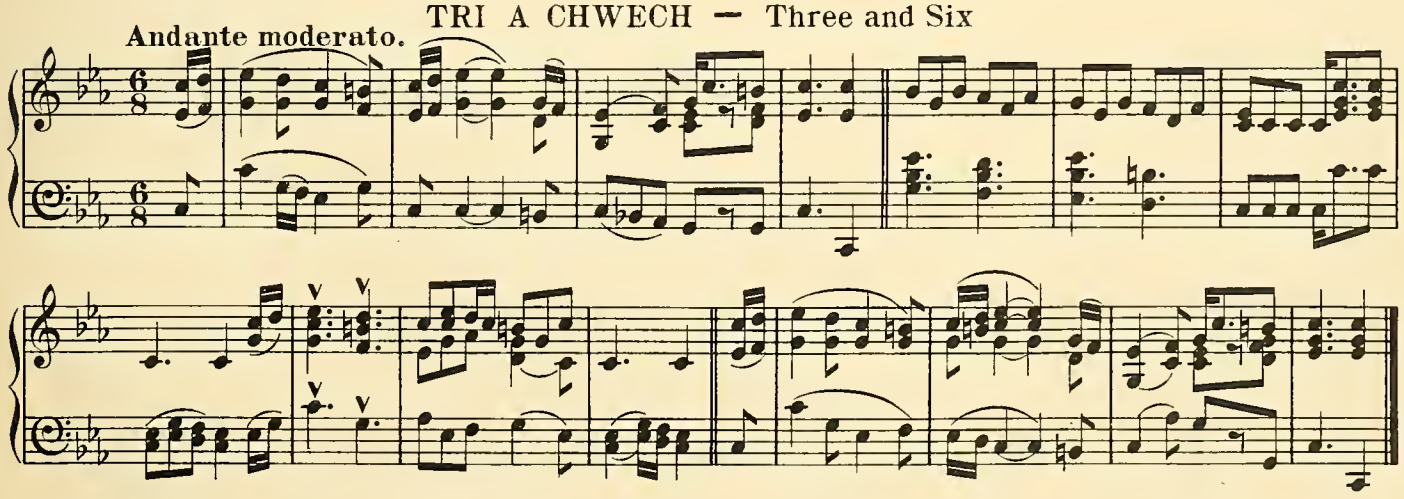
HÊN NOS GALAN — Old New Year's Eve



Y GLASGOED — The Green Wood

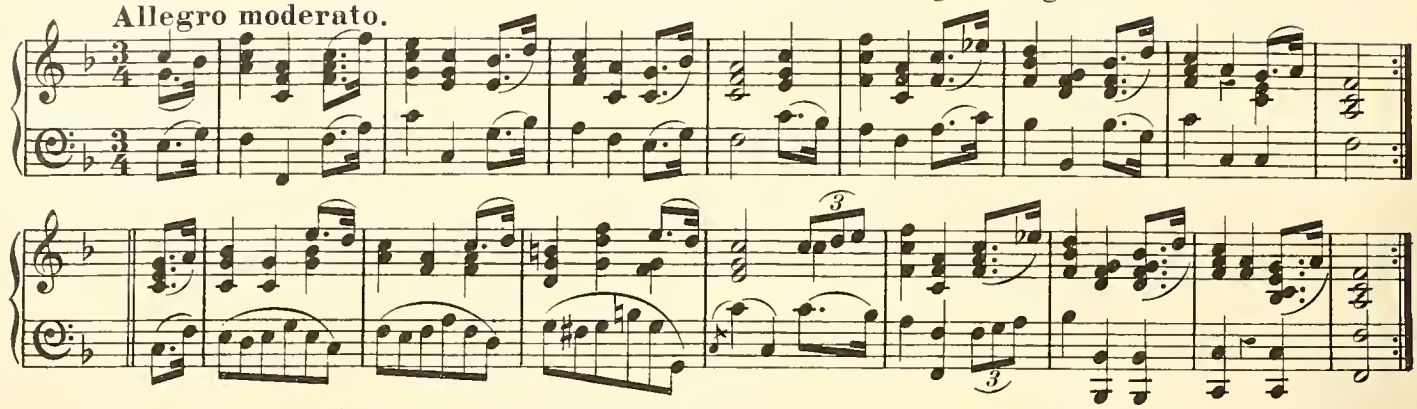


TRI A CHWECH — Three and Six



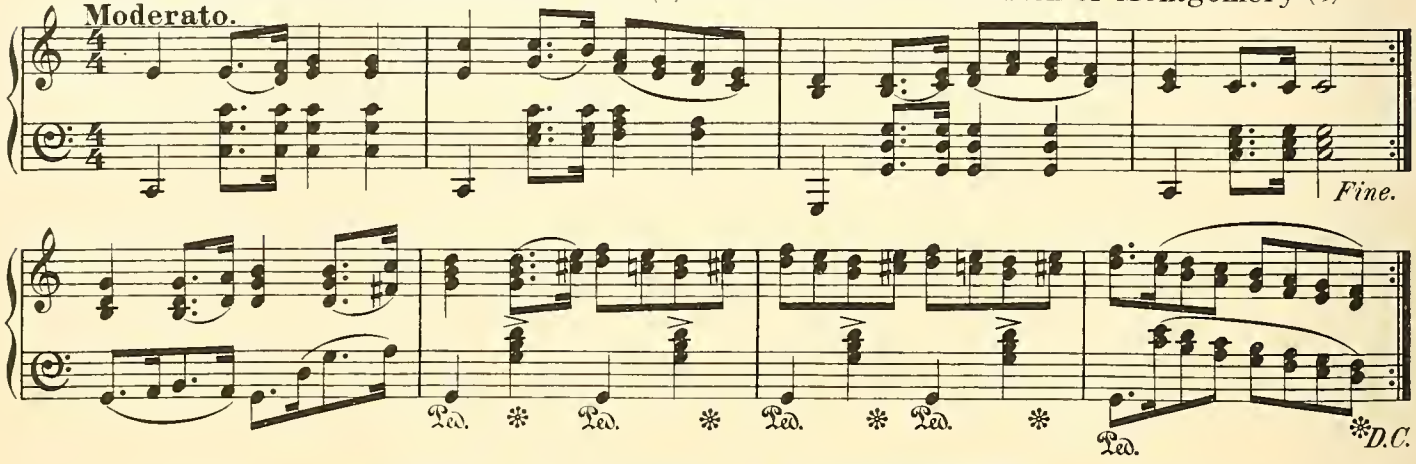
DIFYRWCH CARADOG — Caradog's Delight

Allegro moderato.



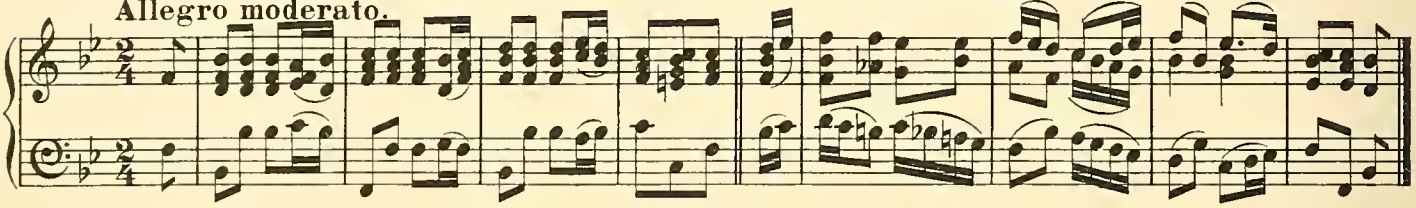
YMDAITH GWŶR TREFALDWYN (3) — The March of the Men of Montgomery (3)

Moderato.



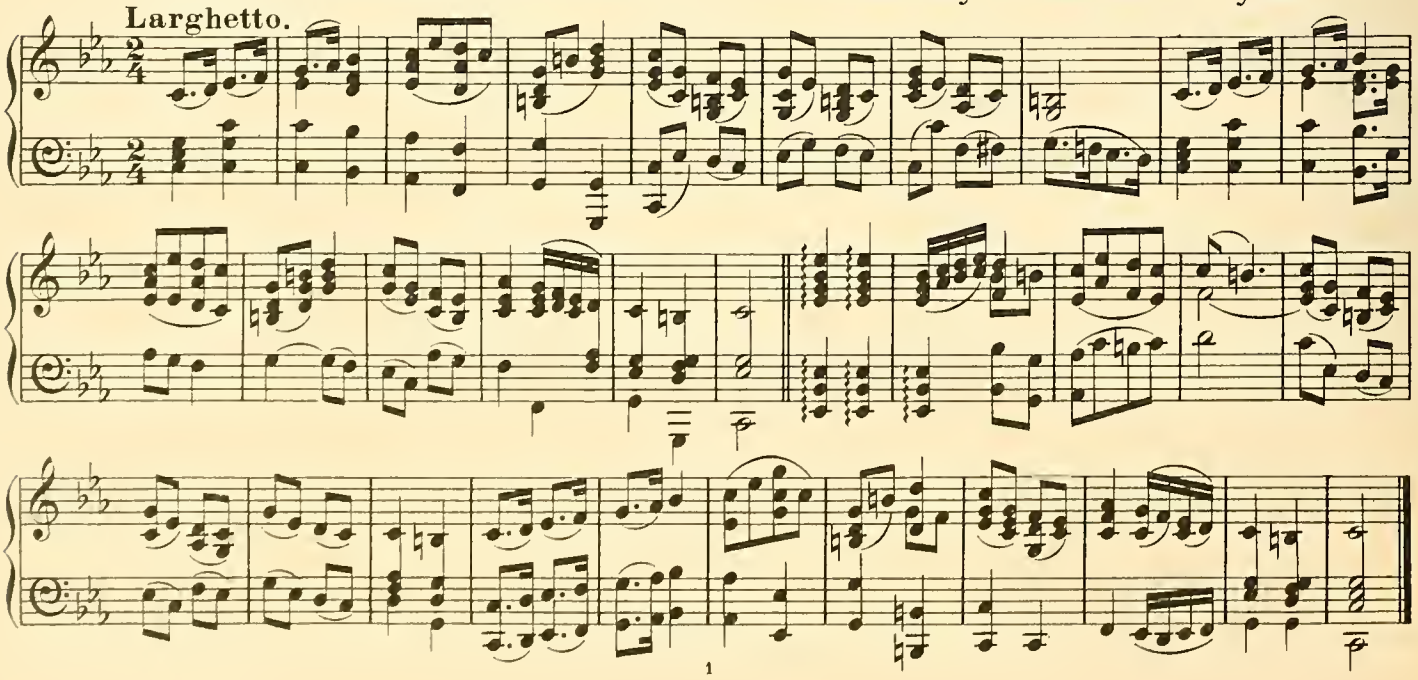
HET AR YR HOEL — A Hat on the Nail

Allegro moderato.

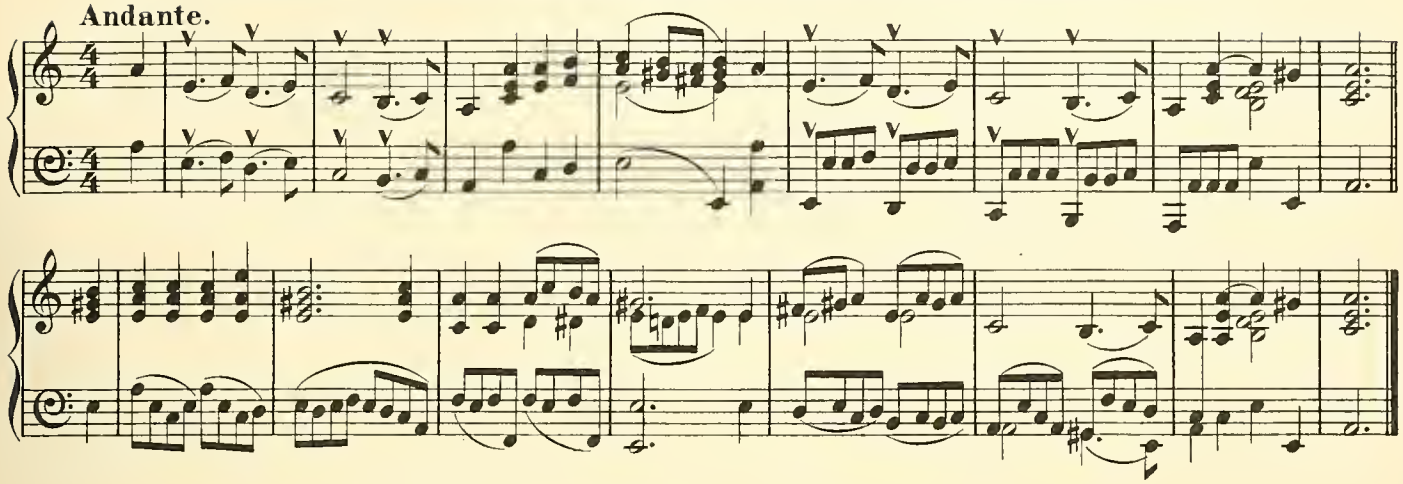


ERDDYGAN RHEINALLT GLYNDERI — The Melody of Rheinalt of Glynderi

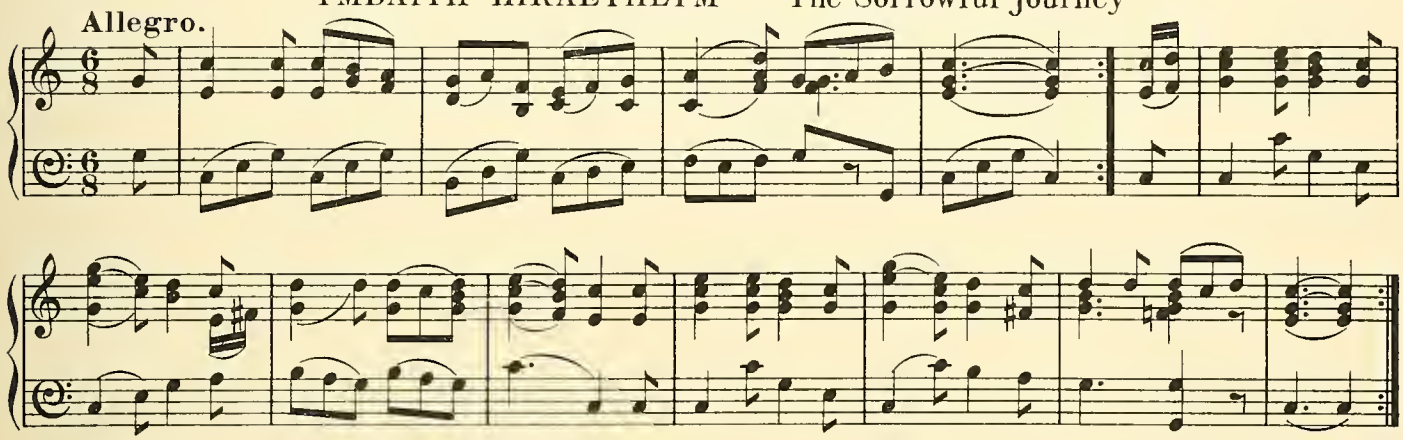
Larghetto.



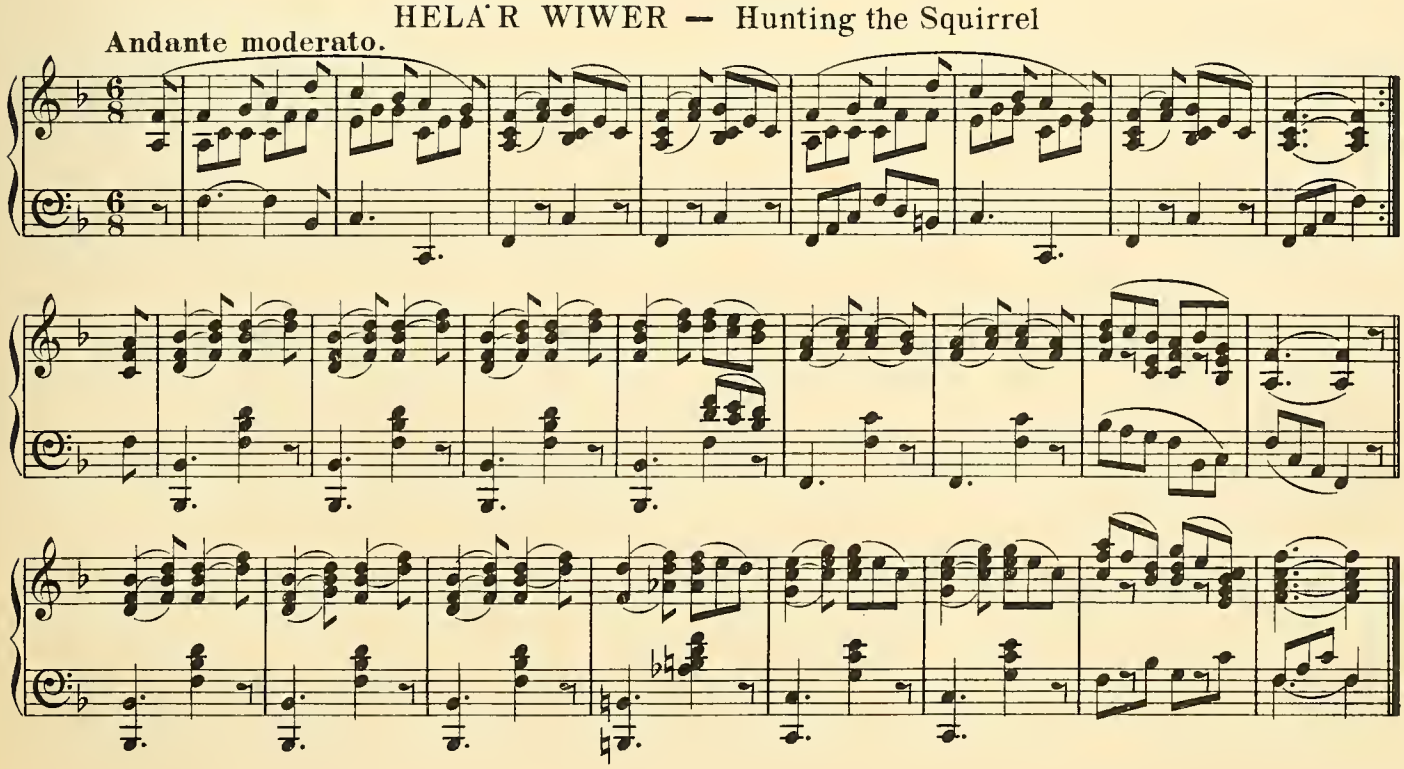
TRONDOL CLEDD YR YSWAIN — The Hilt of the Squire's Sword



YMDAITH HIRAETHLYM — The Sorrowful Journey

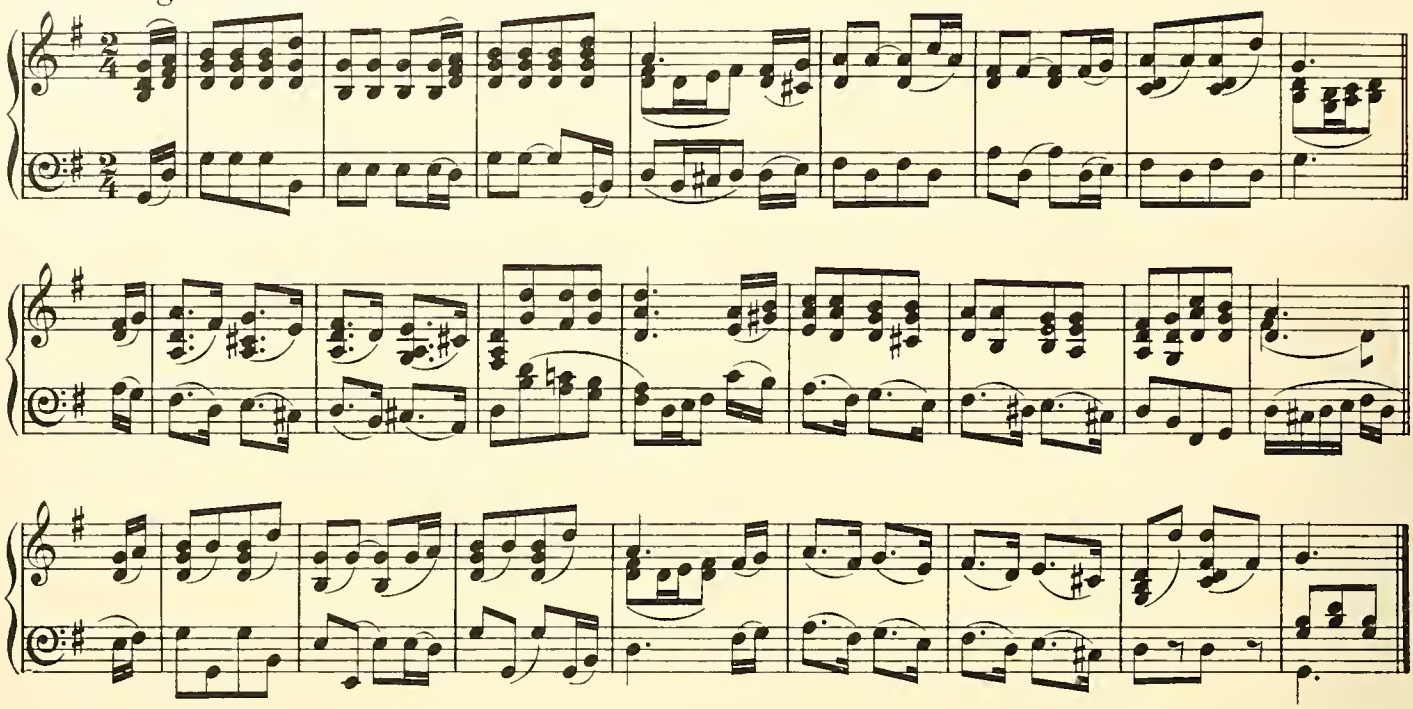


HELA'R WIWER — Hunting the Squirrel



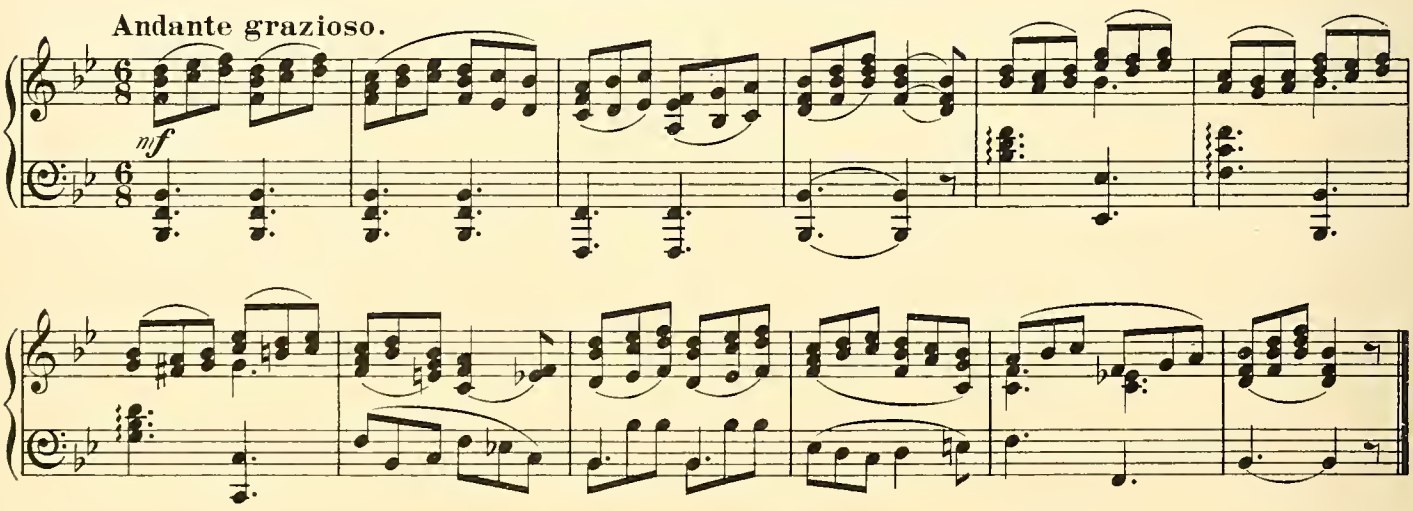
O GYLCH Y FORD GRON — Around the Round Table

Allegro moderato.



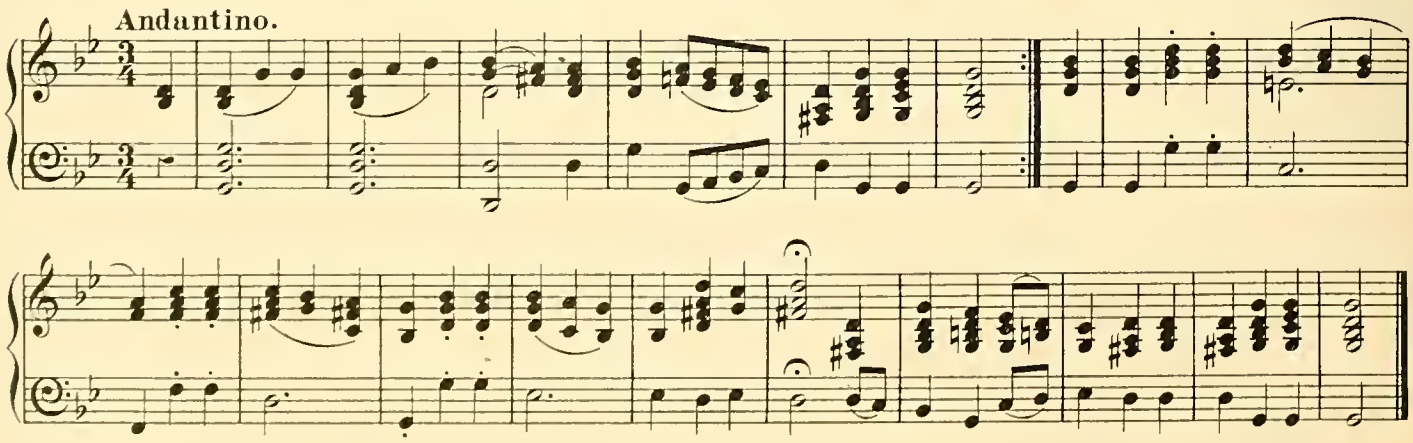
YR YWEN — The Yew Tree

Andante grazioso.



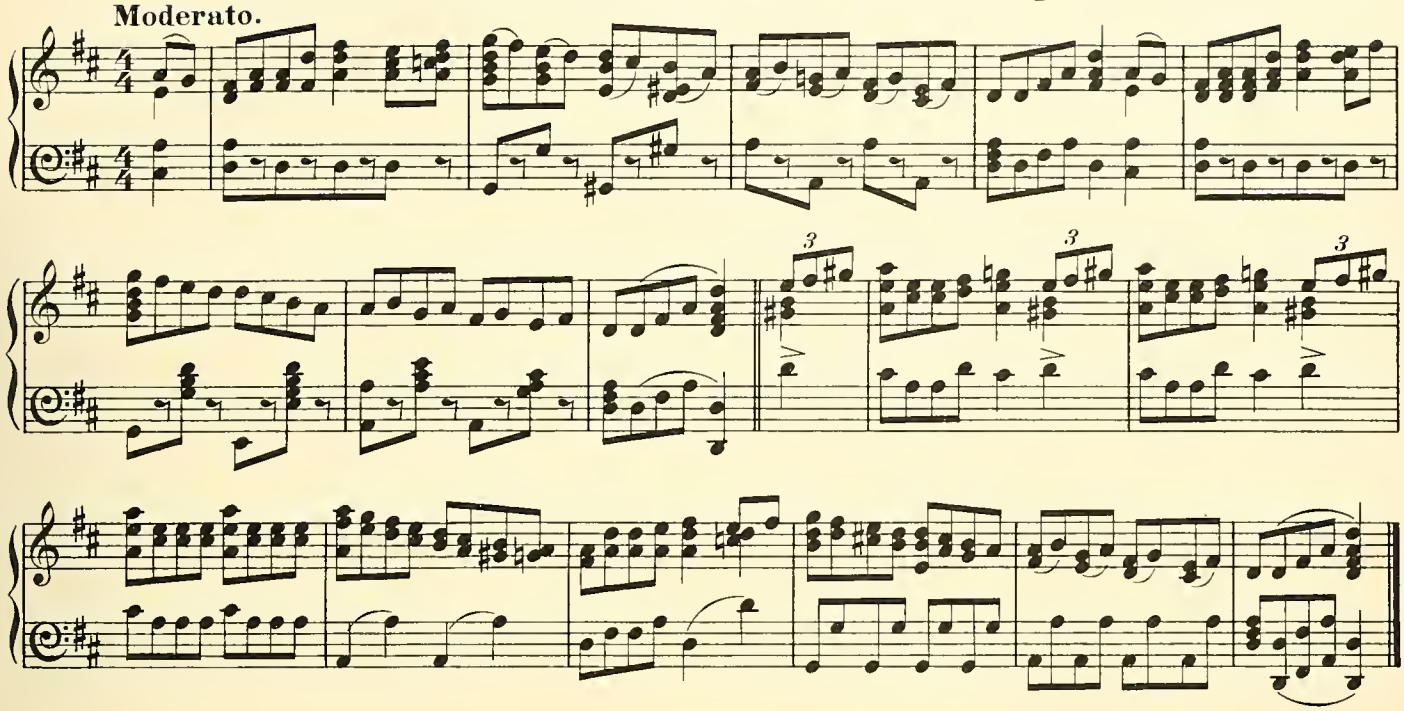
BREUDDWYD Y BARDD — The Bard's Dream

Andantino.



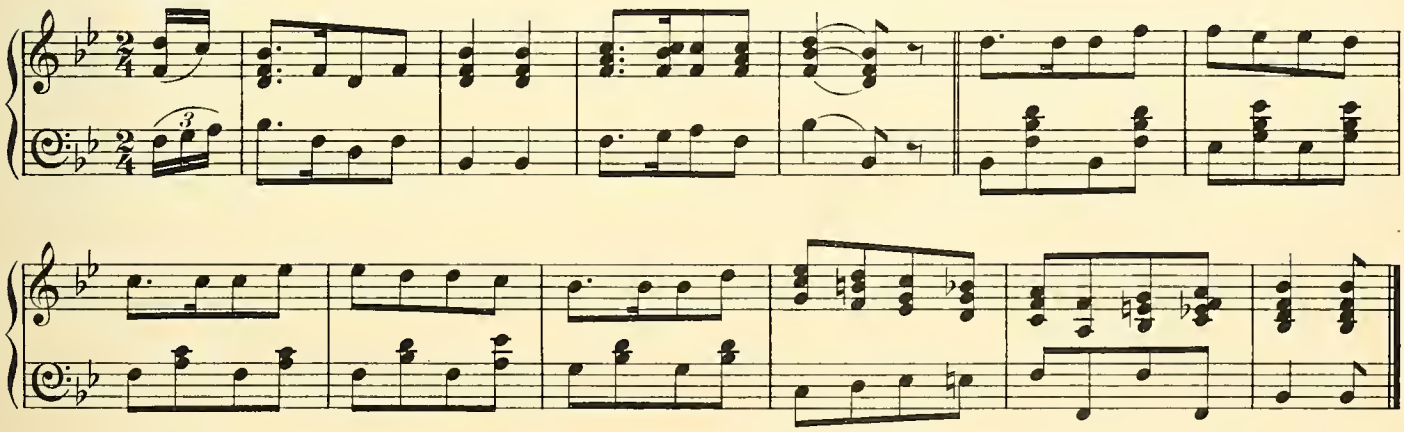
ADEN Y FRÂN DDU — The Black Crow's Wing

Moderato.



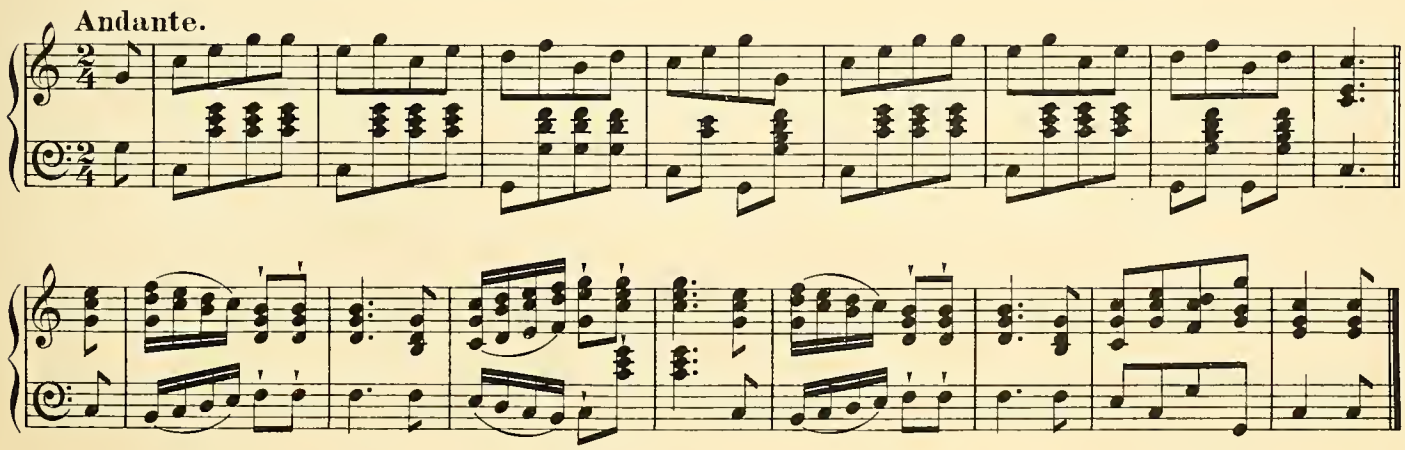
Y BLOTYN DU — The Black Spot

Andante.



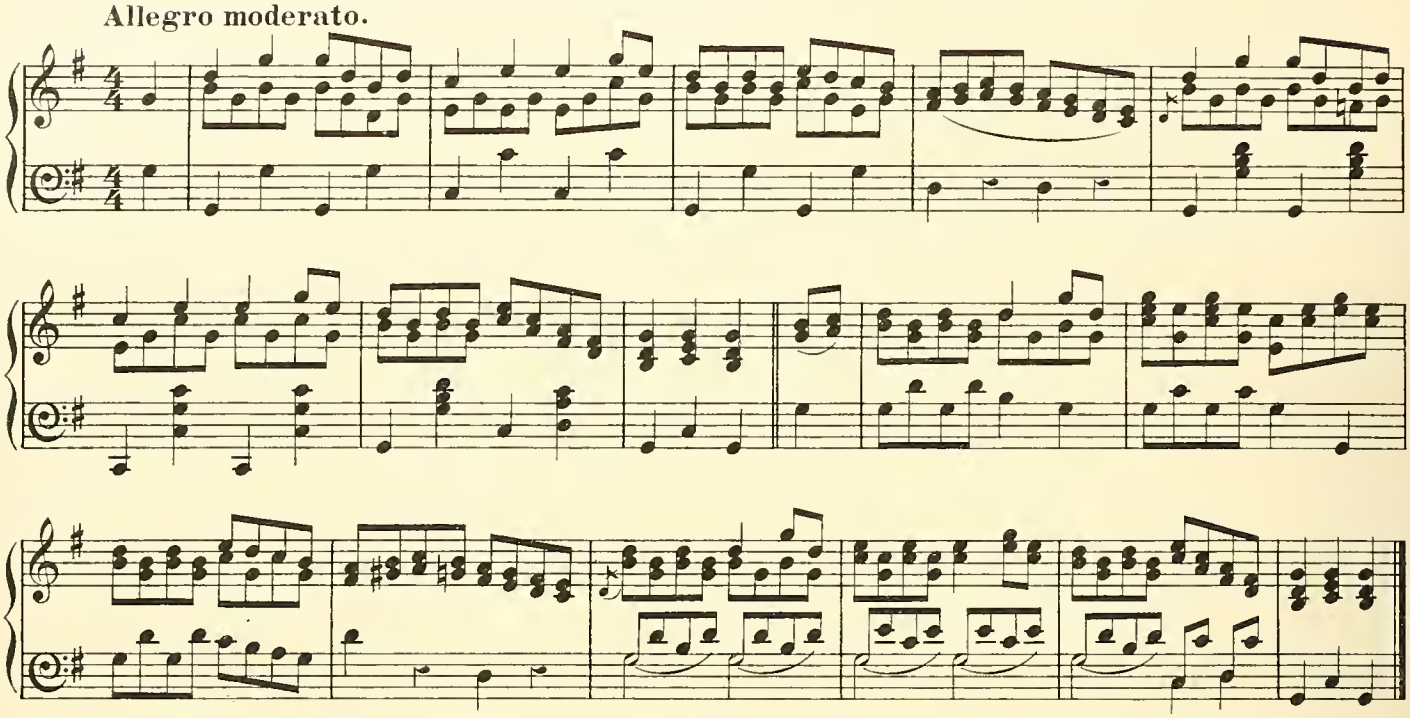
YMDAITH GWŶR CEDOL — The March of the Men of Cedol

Andante.



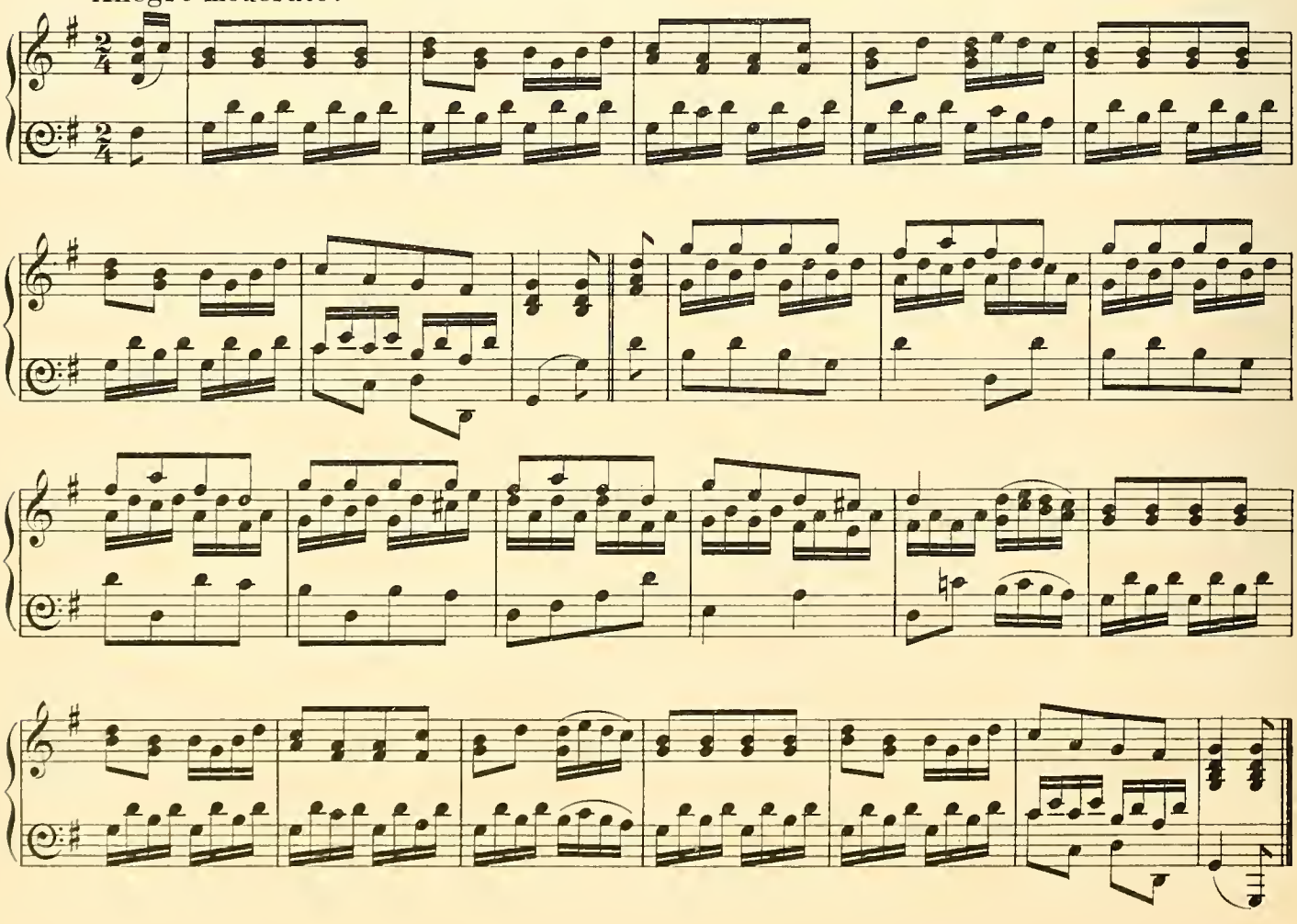
PIB-DDAWNS GWŶR GWRECSAM — The Men of Wrexham's Pipe-Dance

Allegro moderato.



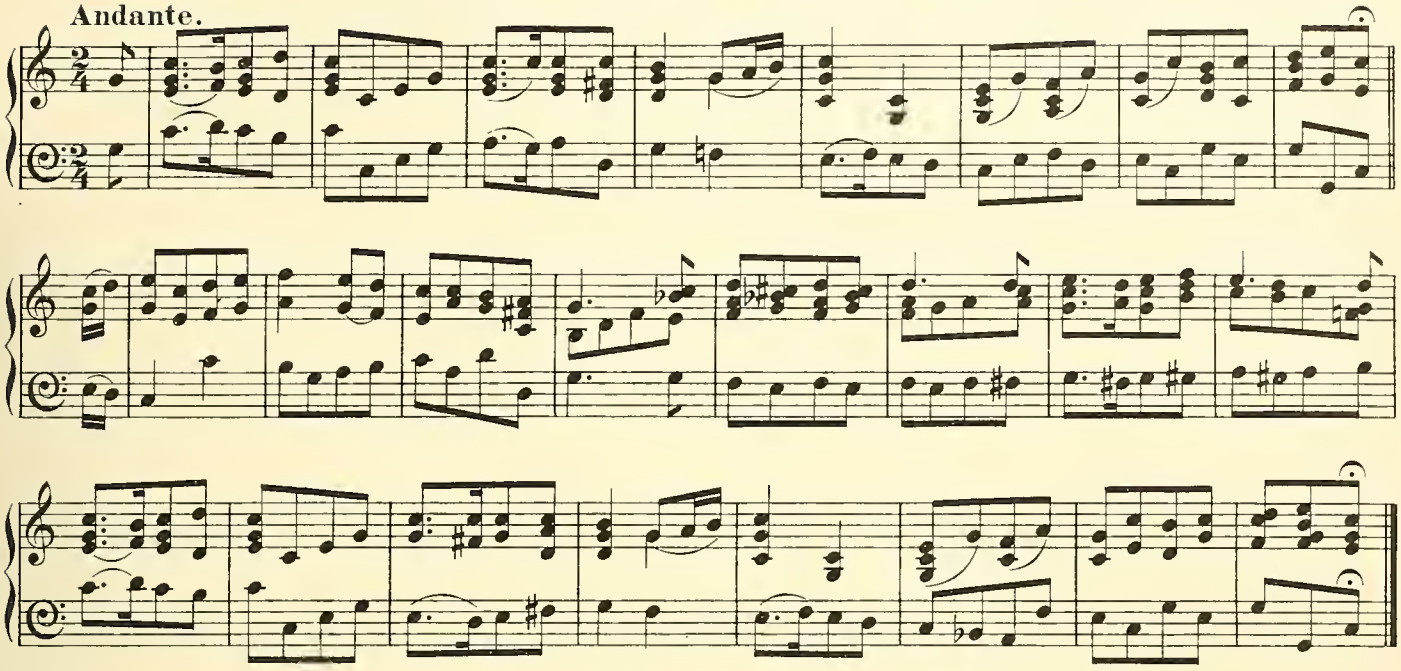
RONDO I'R DELYN — A Rondo for the Harp

Allegro moderato.



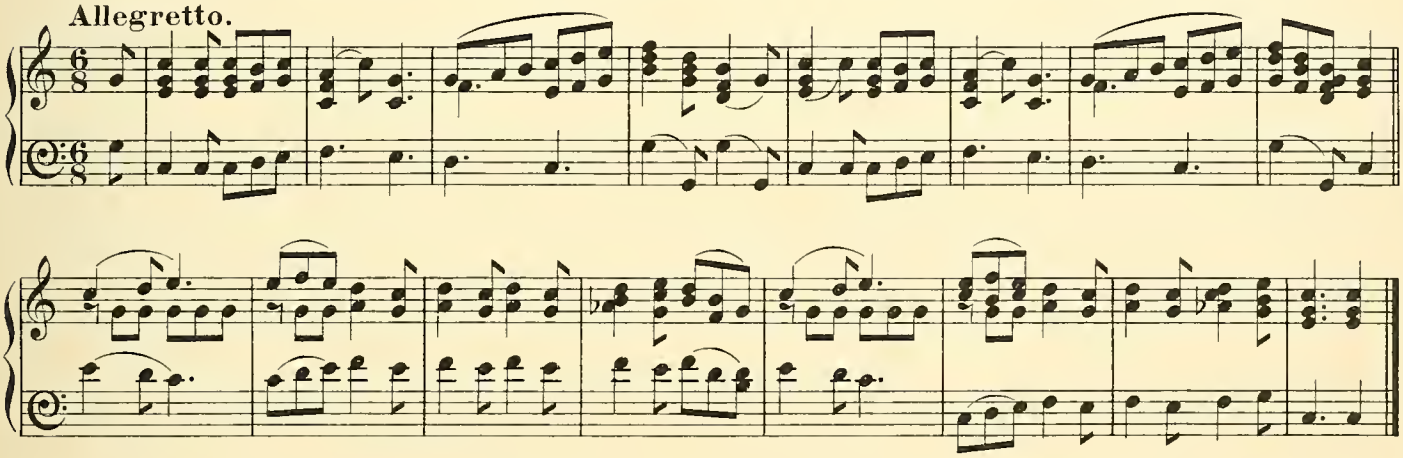
PYNCIAU 'R ADAR – The Trill of the Birds

Andante.



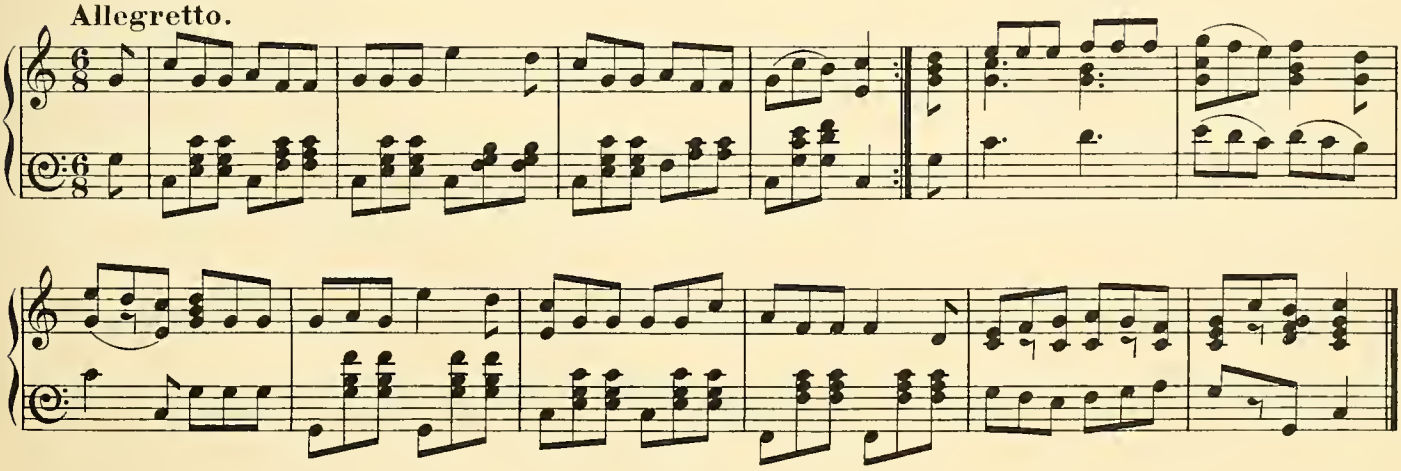
DIFYRWCH CORBET O YNYS MAENGWYN – Corbet of Ynys Maengwyn's Delight

Allegretto.



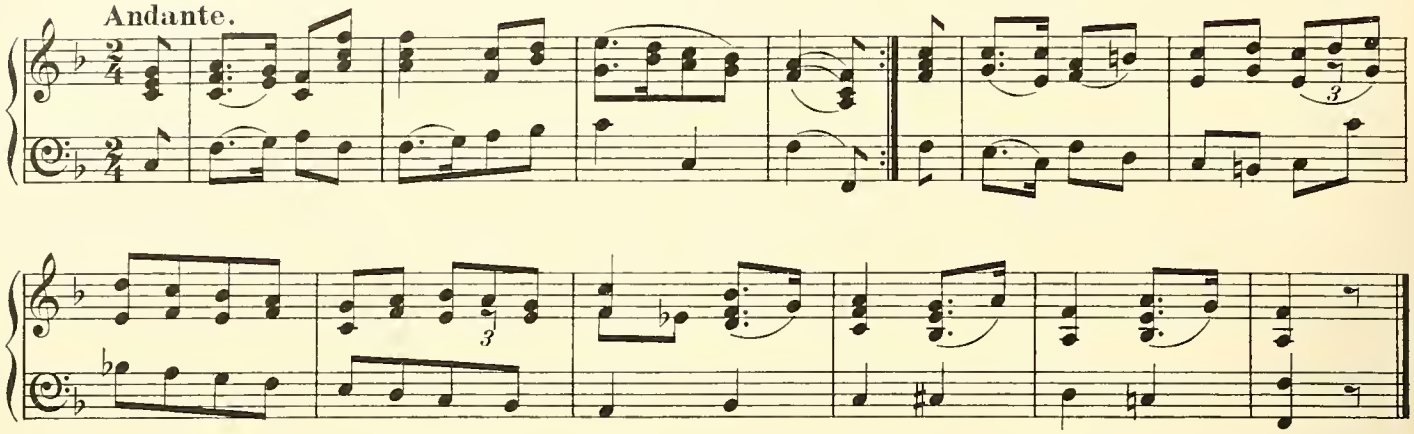
CHWI FECHGYN GLÂN FFRI – Ye Light-Hearted Youths

Allegretto.



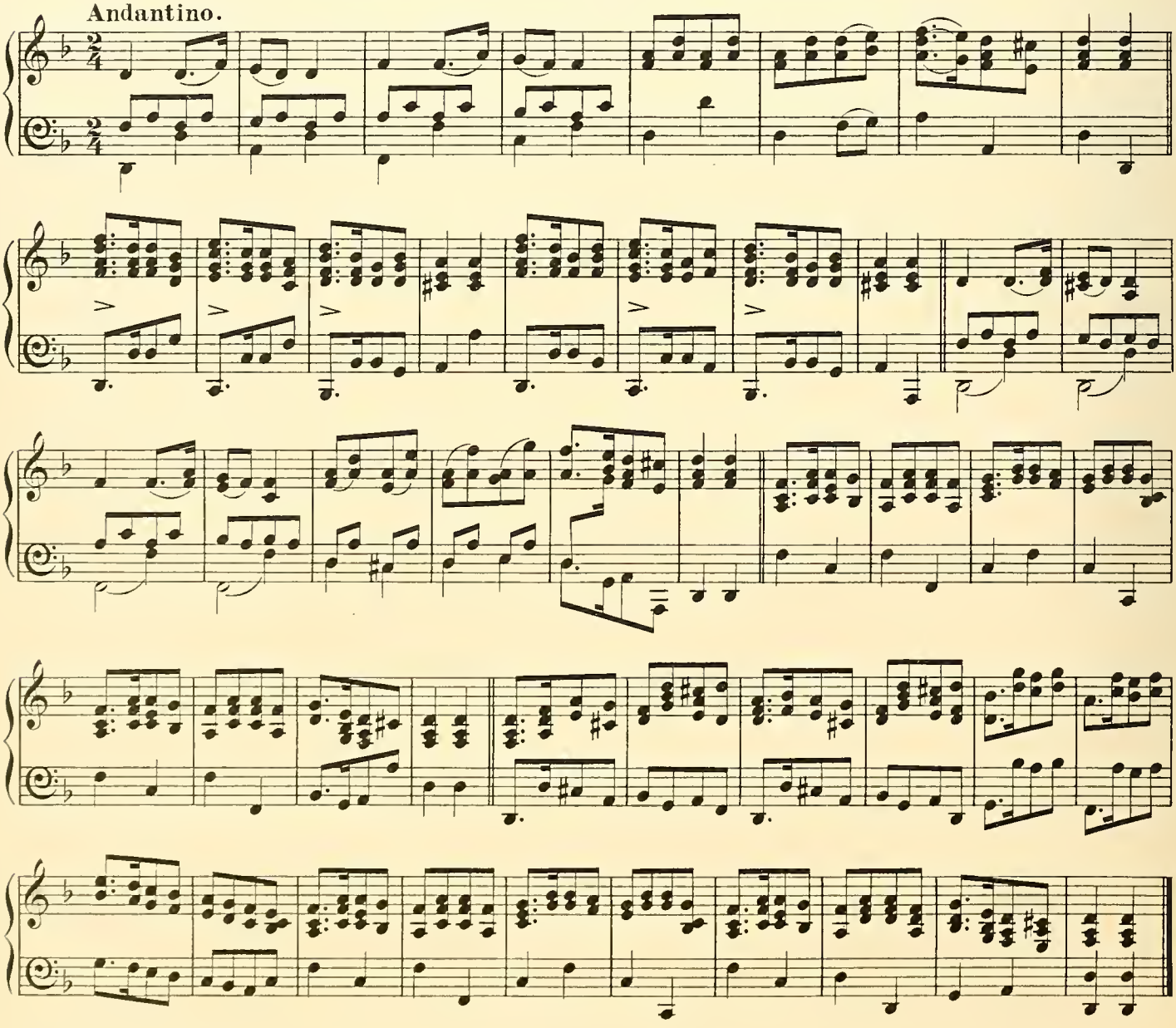
CRAIG RHIW Y MYNACH — The Rock of the Monk's Ascent

Andante.



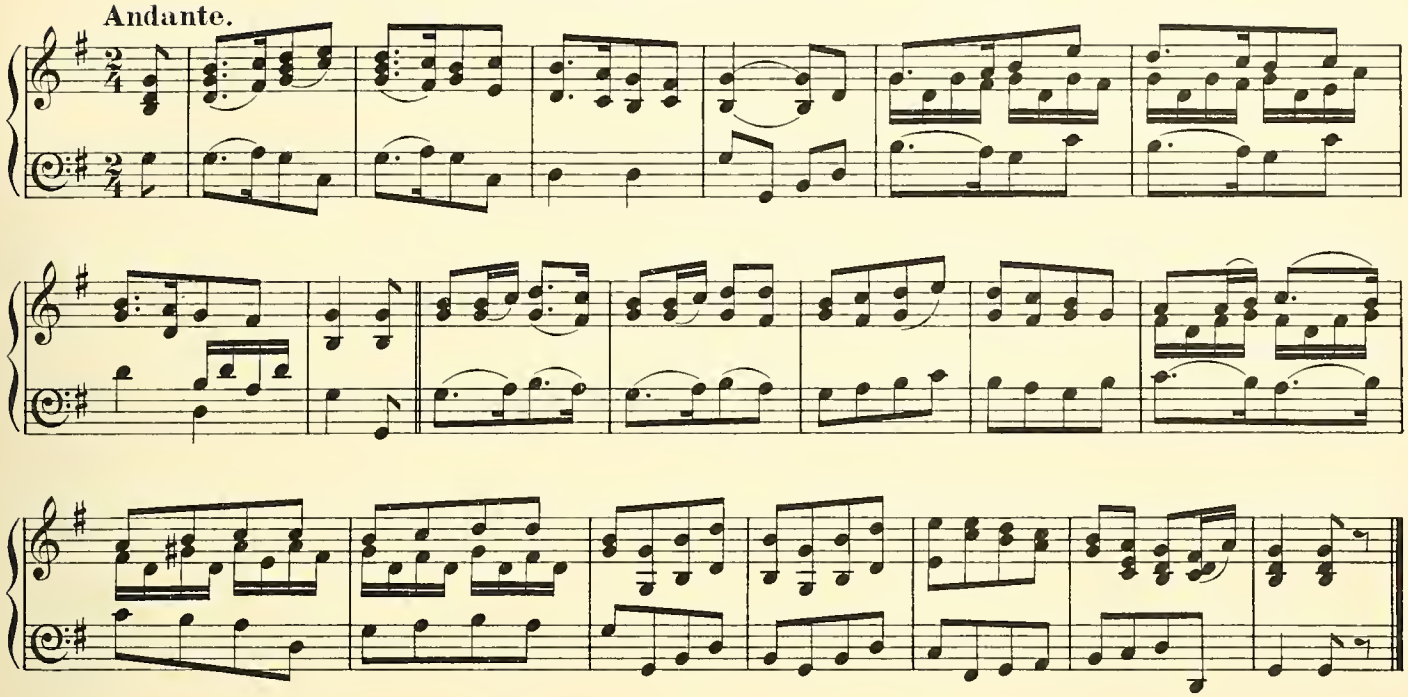
MORWYN Y PENTRE — The Village Maid

Andantino.



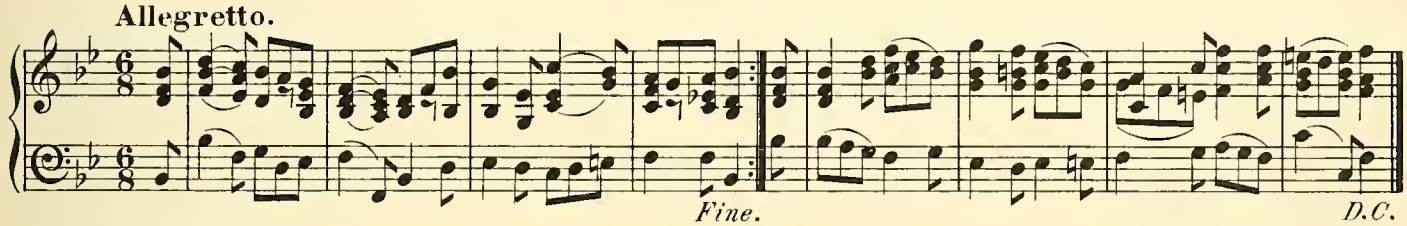
FFARWEL FY NGHARIAD — Farewell my Love

Andante.



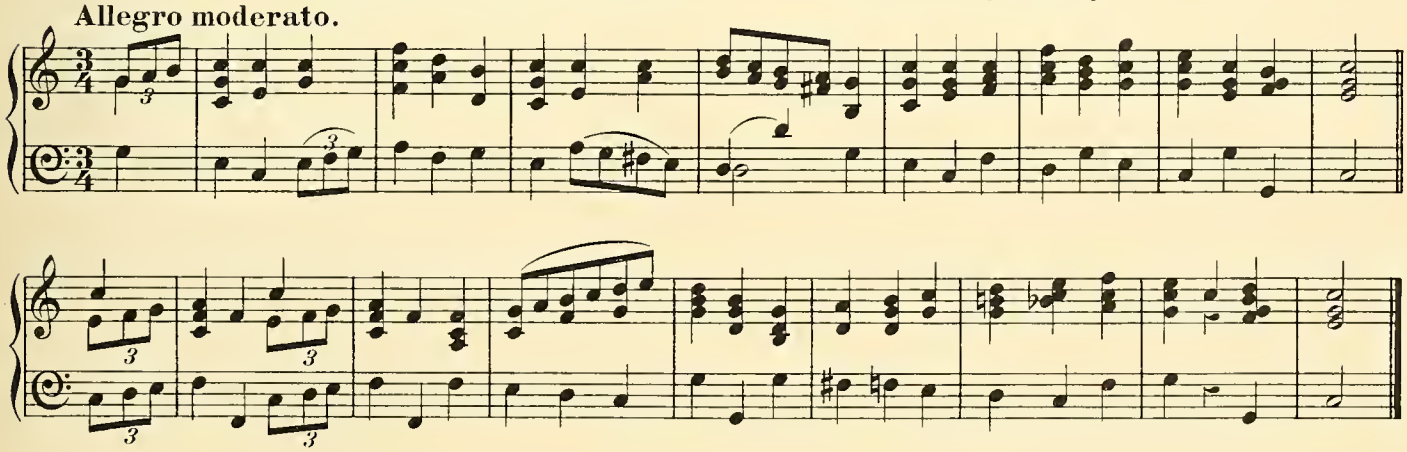
CRAIG Y BWLCH — The Rock of the Pass

Allegretto.



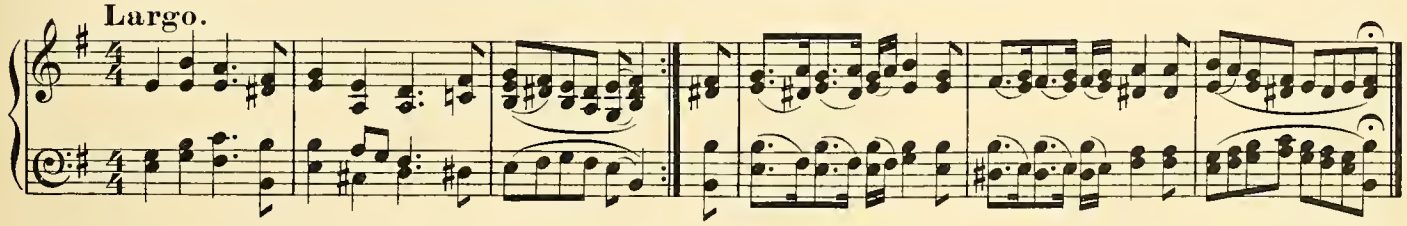
BLODAU GLYN DYFI — The Flowers of Glyndovey

Allegro moderato.



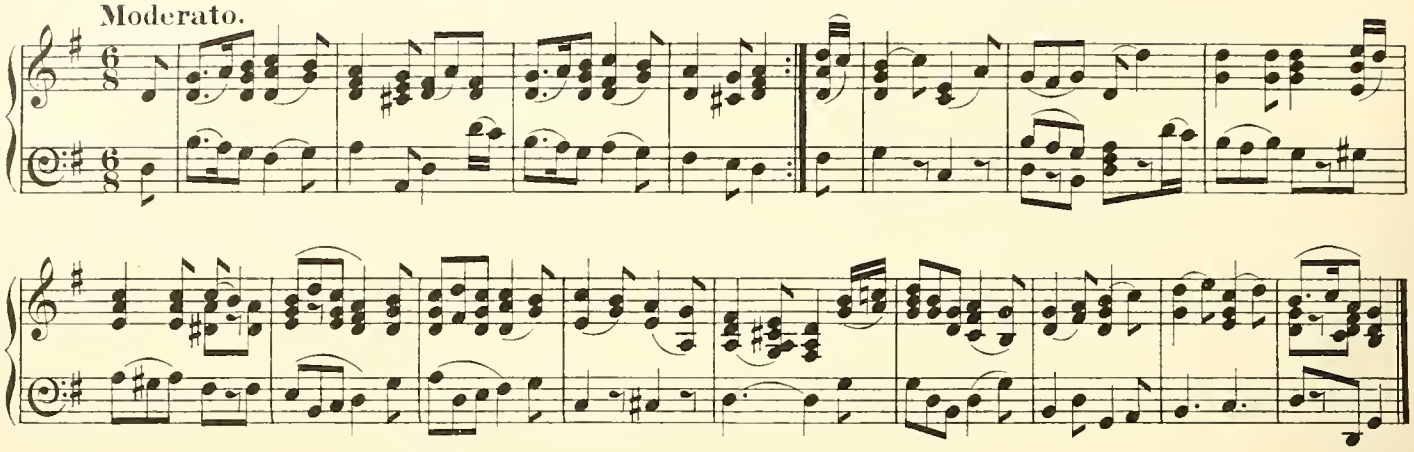
IECHYD O GYLCH — Health All Round

Largo.



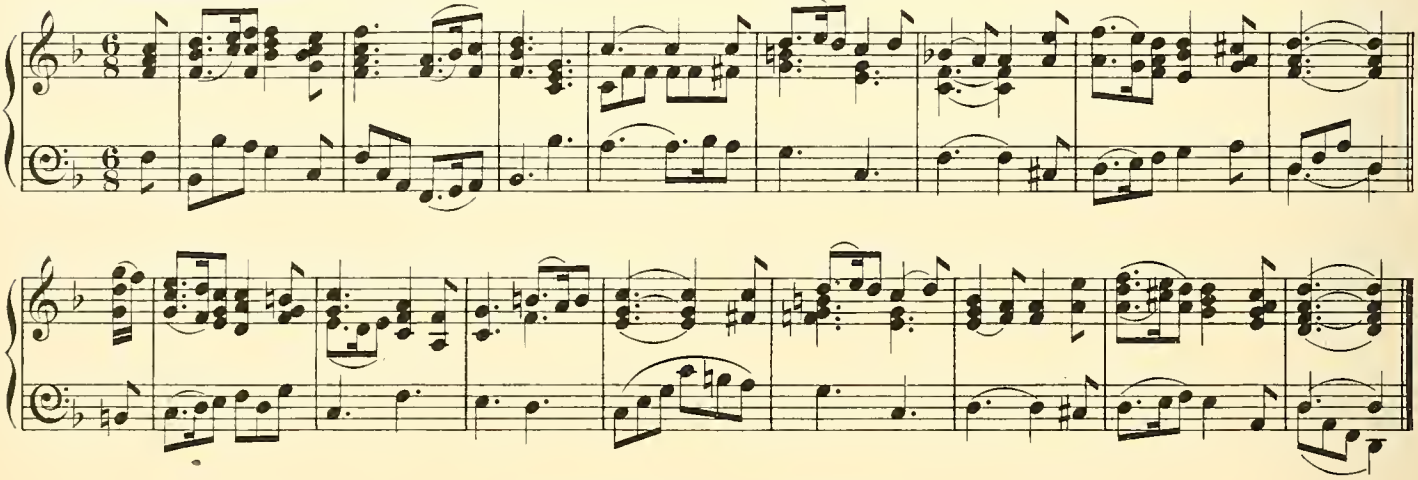
YR HEN AMARYLIS — The Old Amaryllis

Moderato.



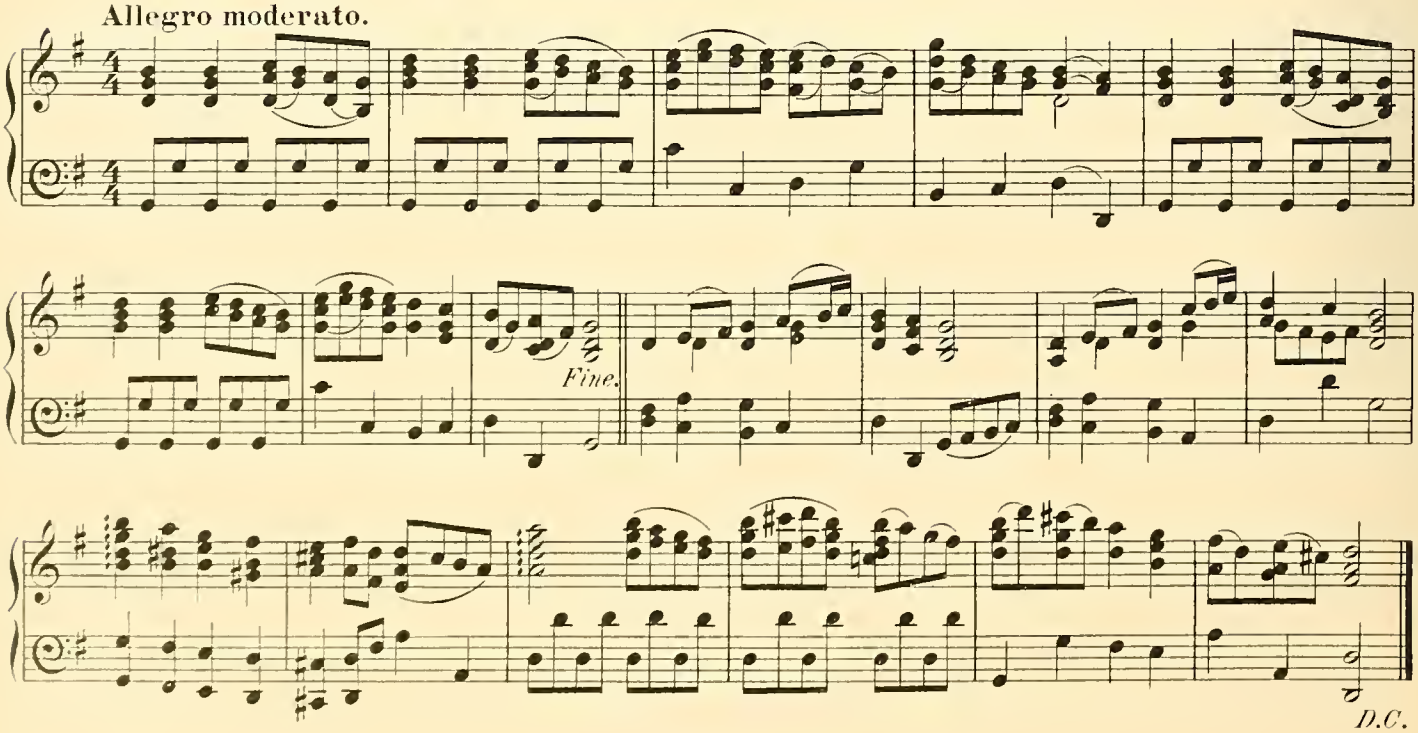
YMGROES GWEN — Beware Gwen

Andante cantabile.



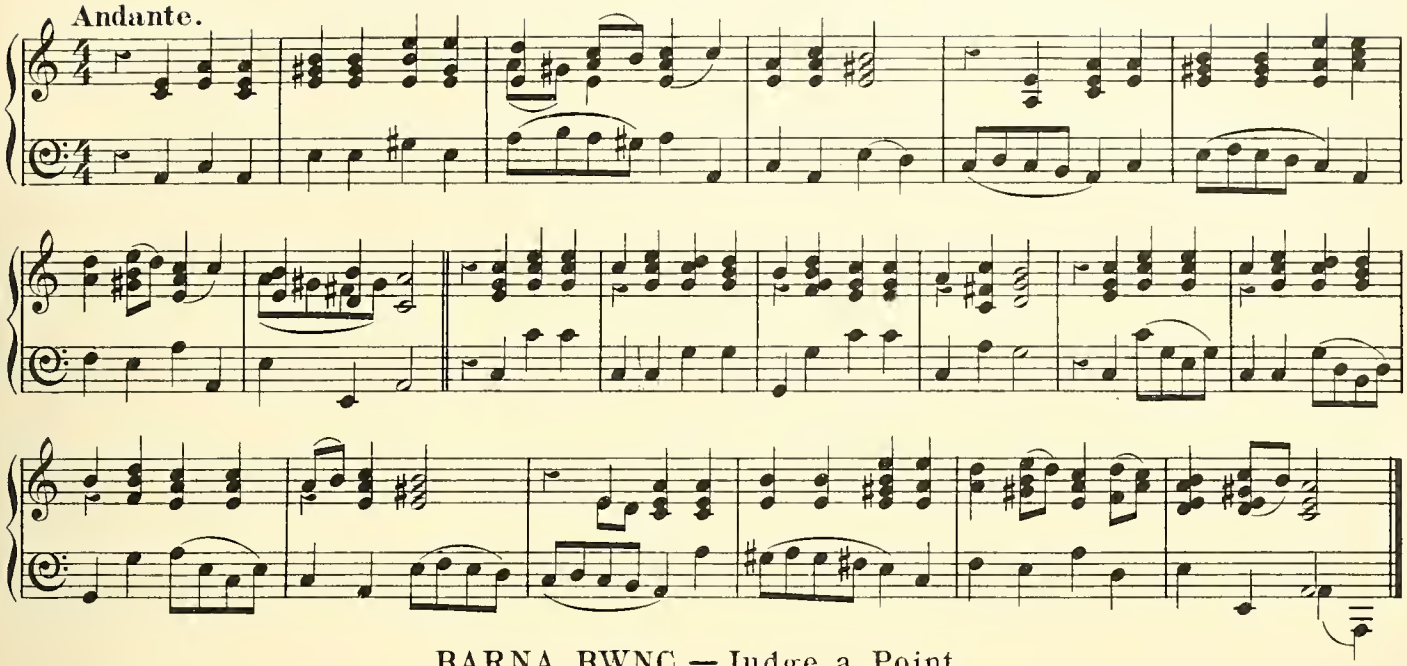
GLANBRÂN — Glanbrân

Allegro moderato.



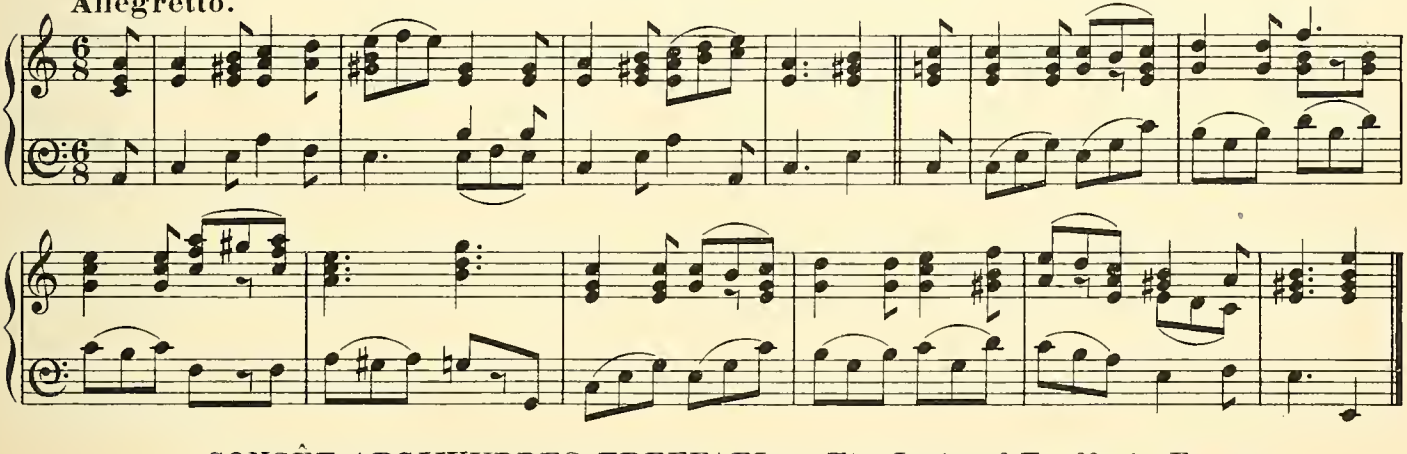
YMDAITH Y PERSON — The Parson's March

Andante.



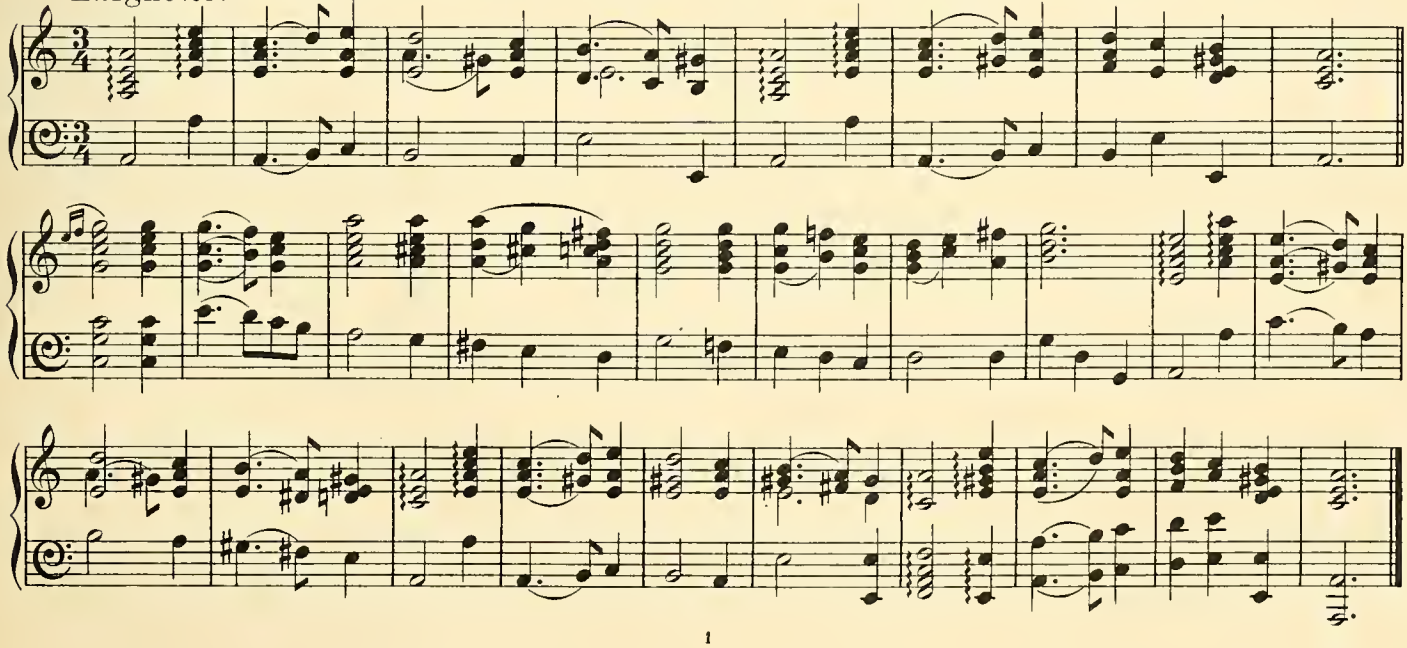
BARNA BWNC — Judge a Point

Allegretto.

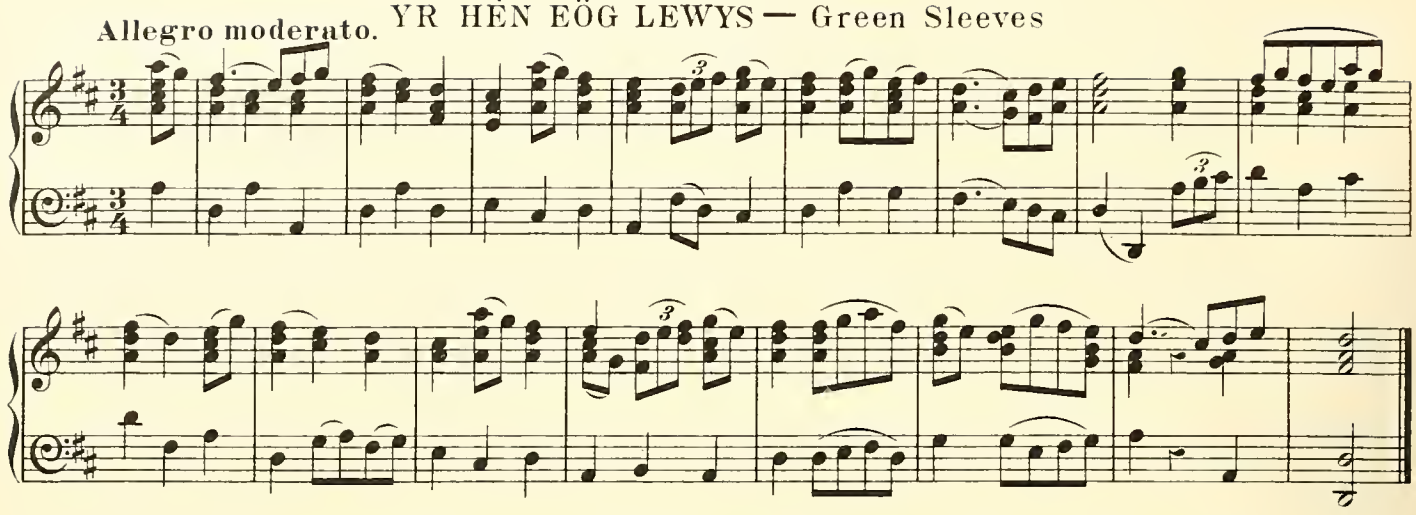


CONSÊT ARGLWYDDES TREFFAEL — The Lady of Treffael's Fancy

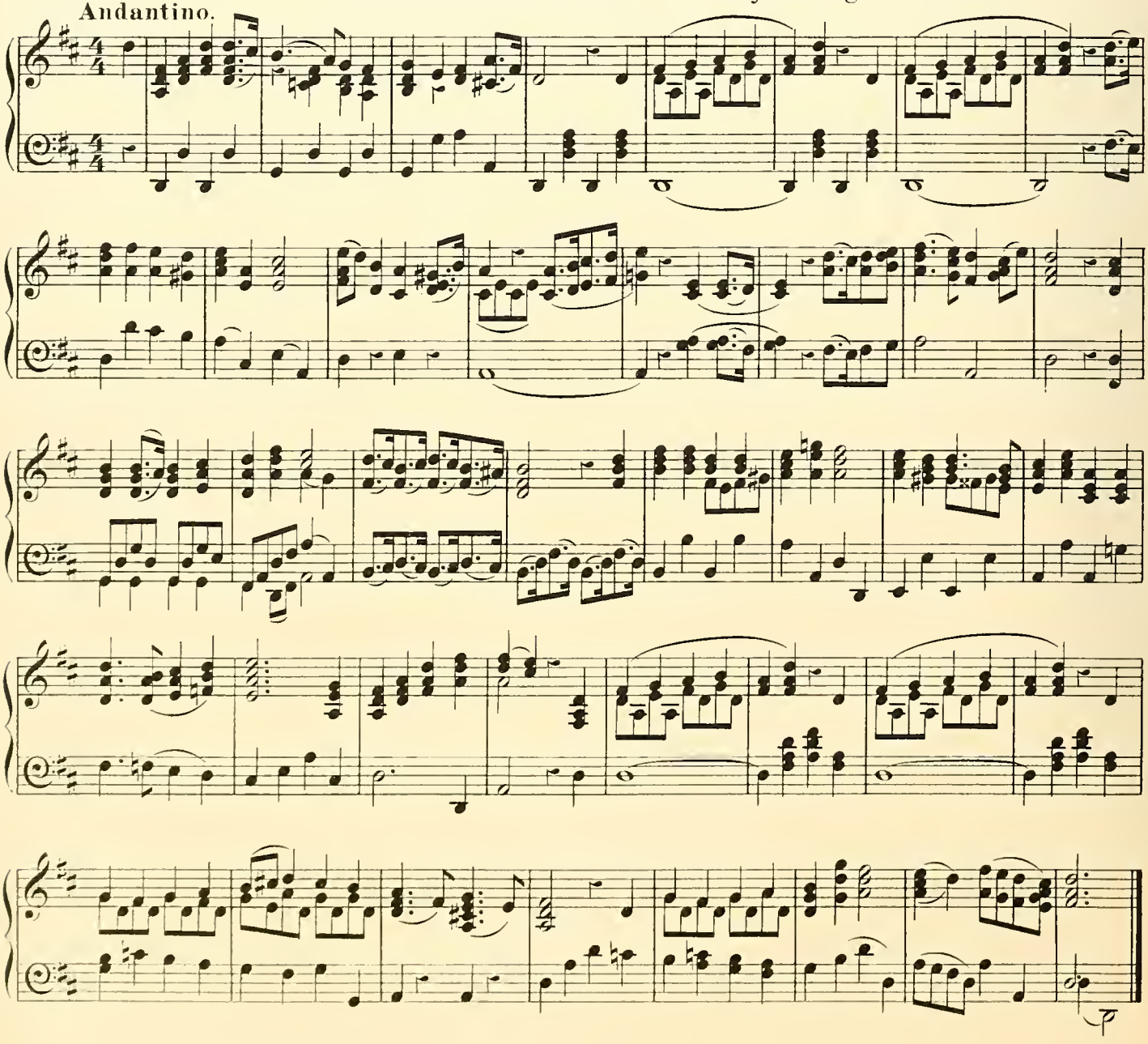
Larghetto.



YR HÈN EÖG LEWYS — Green Sleeves

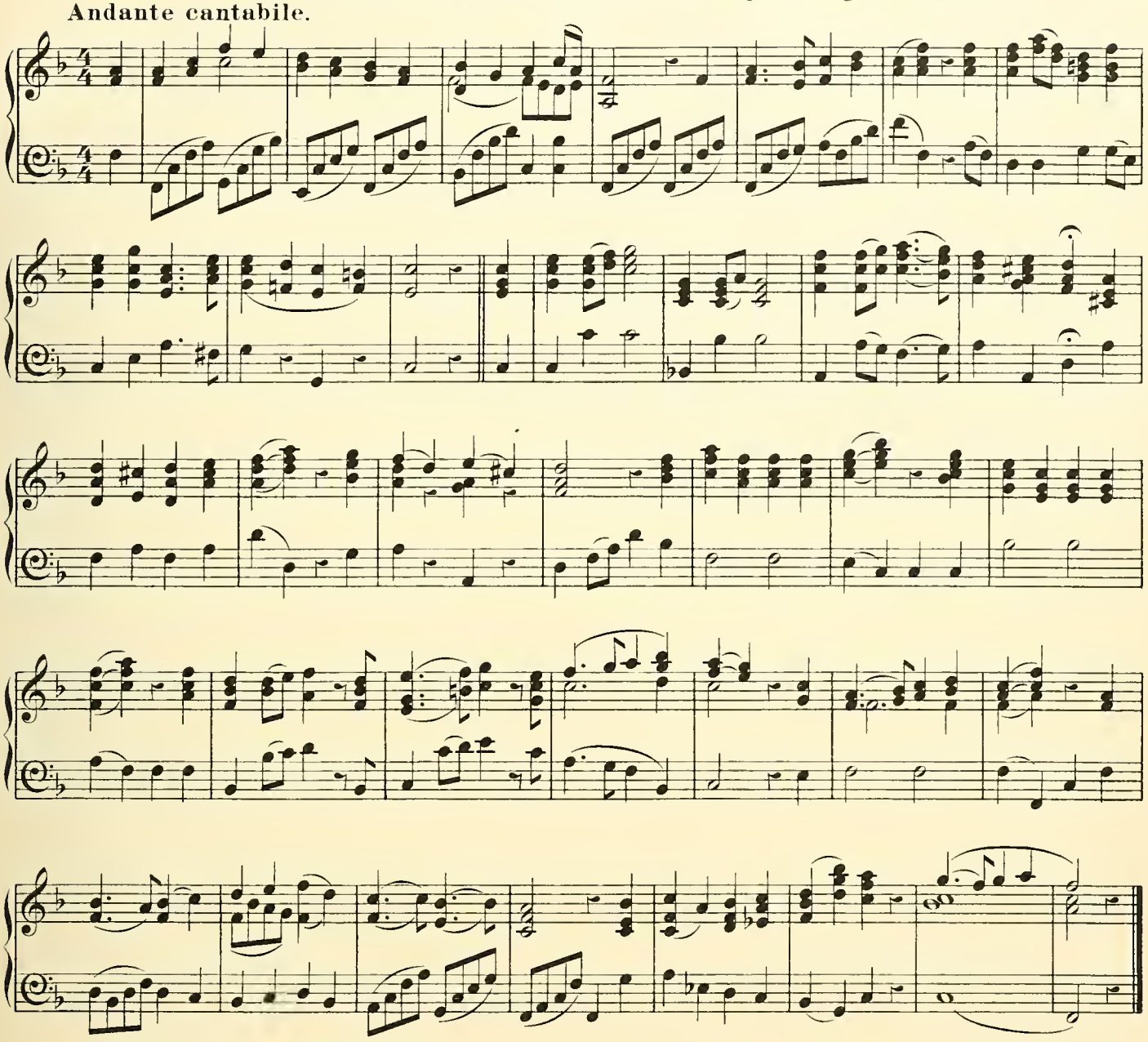


ARGLWYDDES TRWY 'R COED(1) — A Lady through the Wood (1)



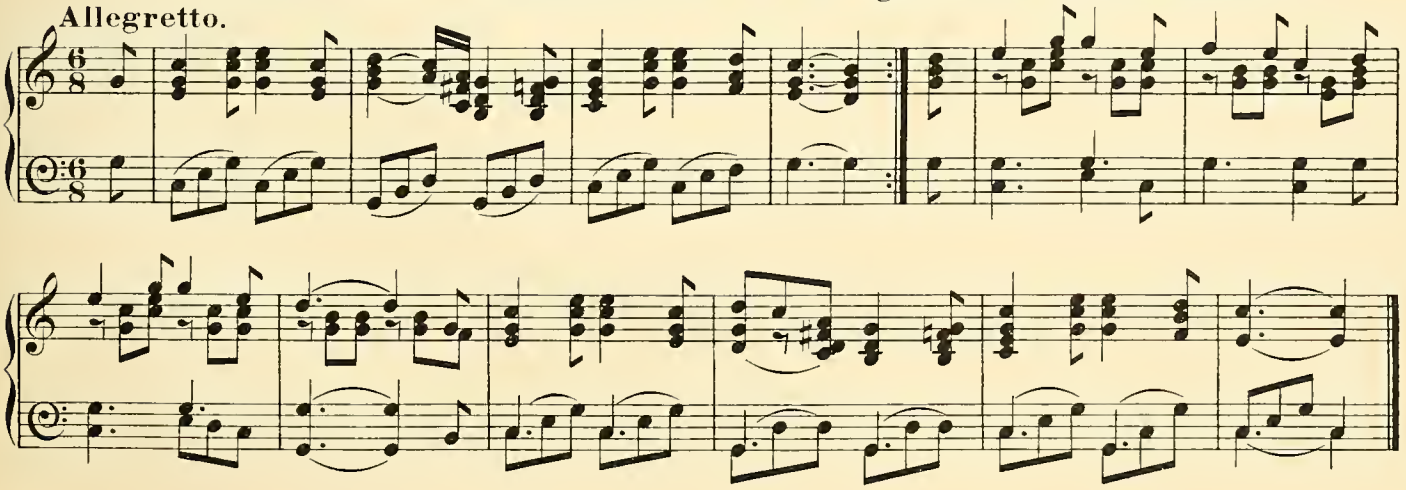
ARGLWYDDES TRWY 'R COED(2)—A Lady through the Wood(2)

Andante cantabile.



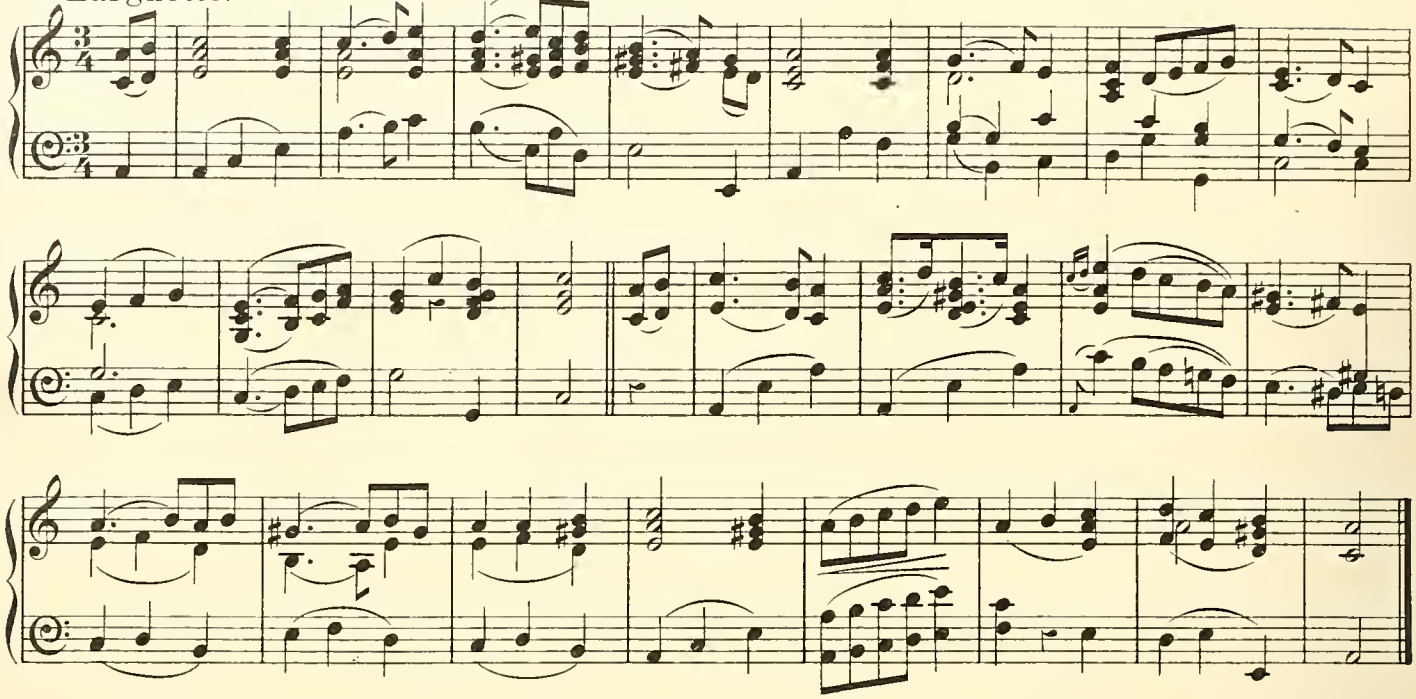
DIFYRWCH GWŶR CAERNARFON (1) — The Delight of the Men of Carnarvon (1)

Allegretto.



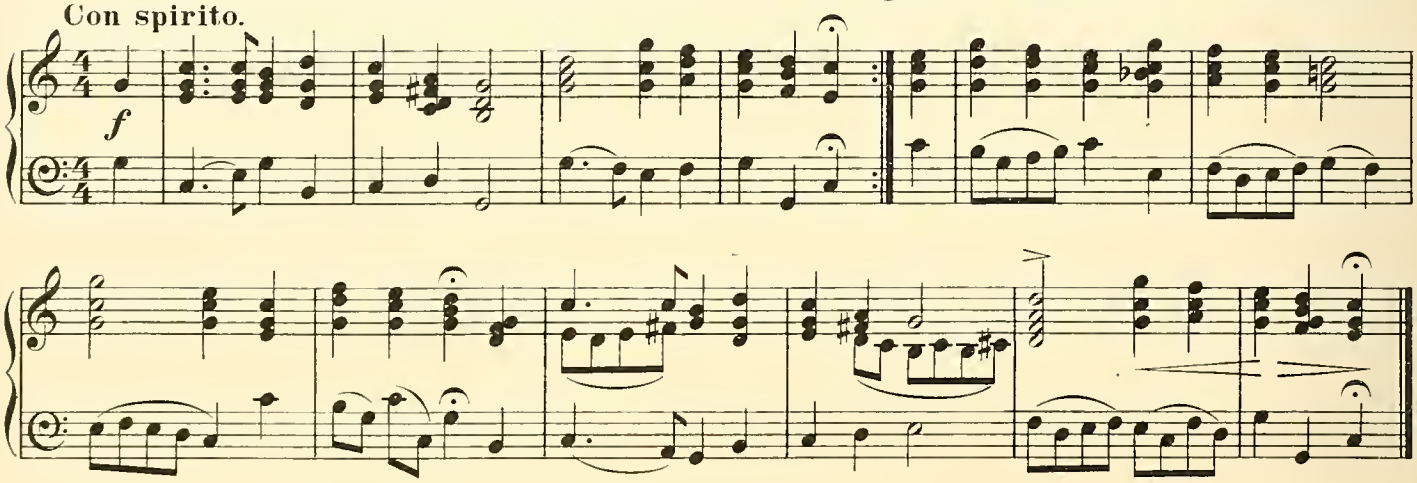
PARK HYDE — Hyde Park

Larghetto.



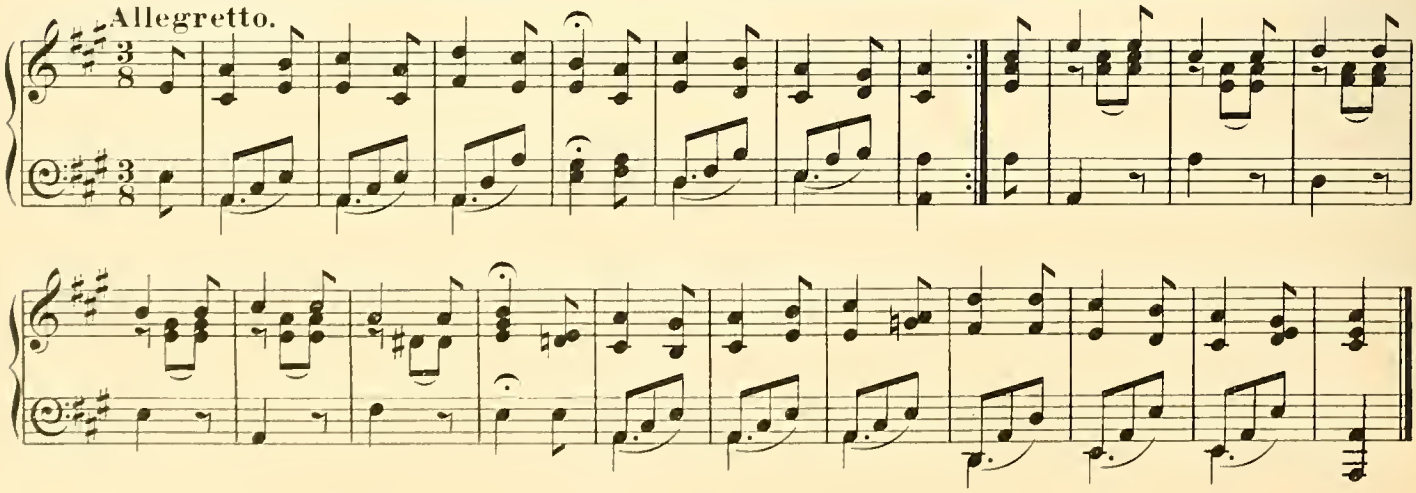
DIFYRWCH GWŶR CAERNARFON (2) — The Delight of the Men of Carnarvon (2)

Con spirito.

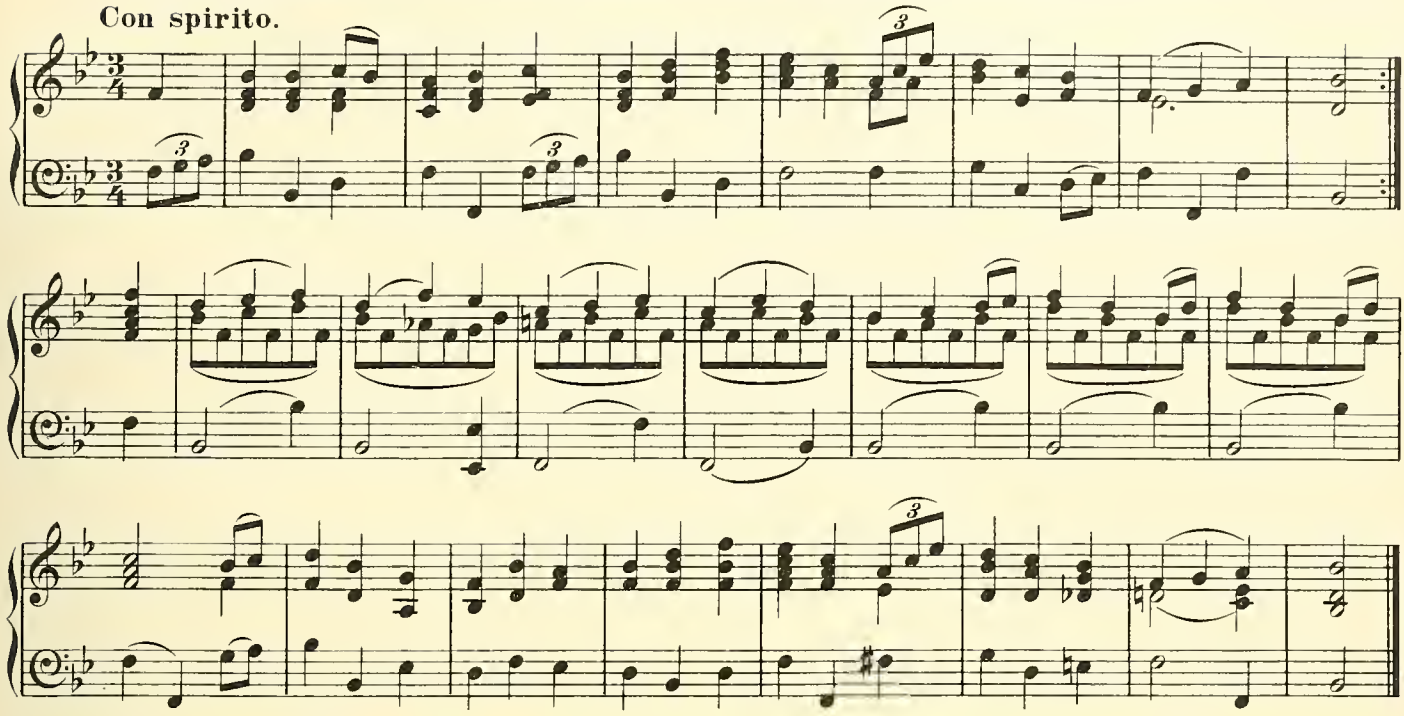


DIFYRWCH GWŶR CAERNARFON (3) — The Delight of the Men of Carnarvon (3)

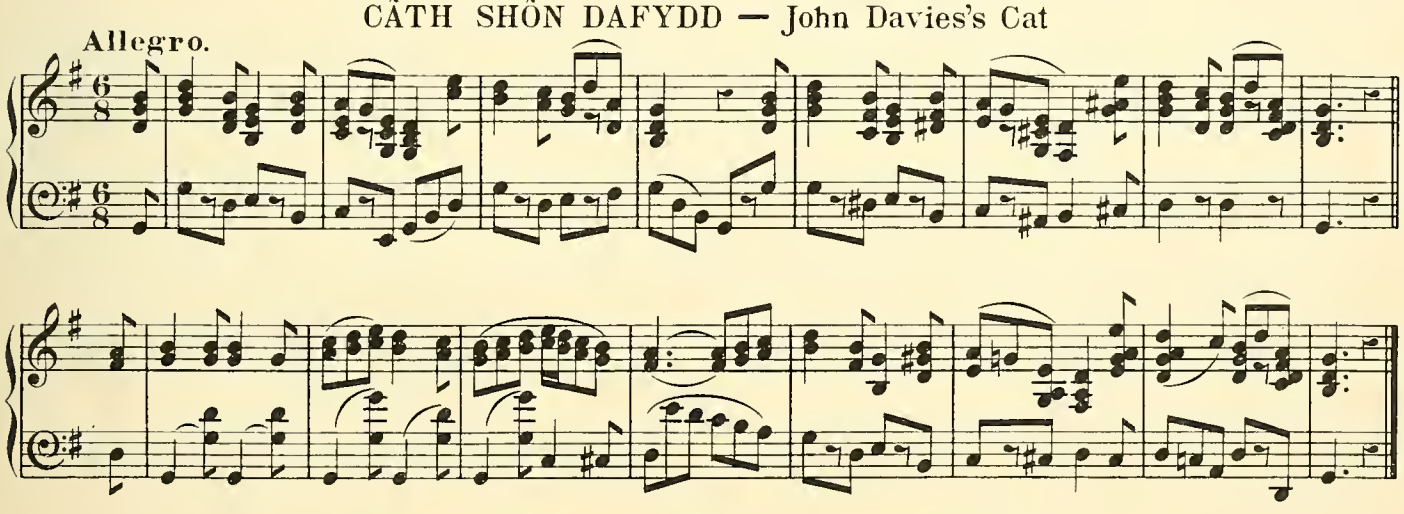
Allegretto.



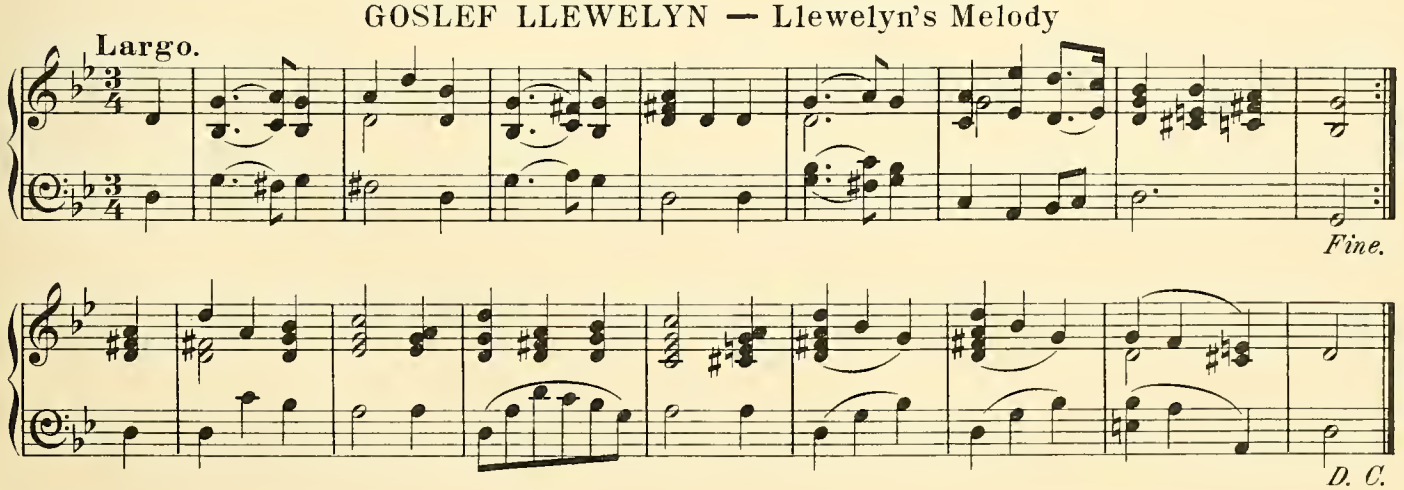
DIFYRWCH GWŶR HIRWAEN — The Delight of the Men of Hirwaen



CÂTH SHÔN DAFYDD — John Davies's Cat

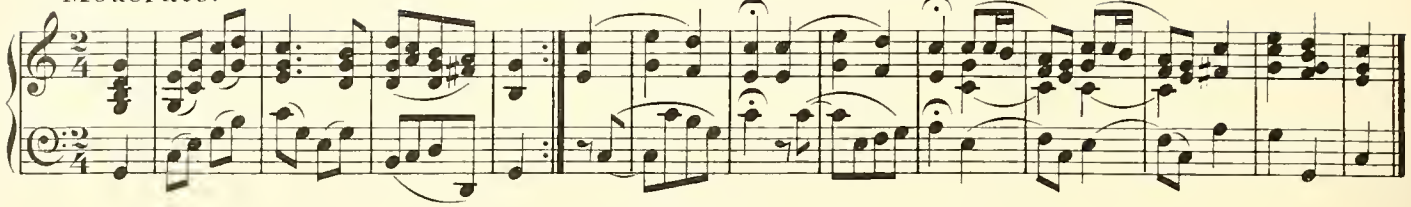


GOSLEF LLEWELYN — Llewelyn's Melody



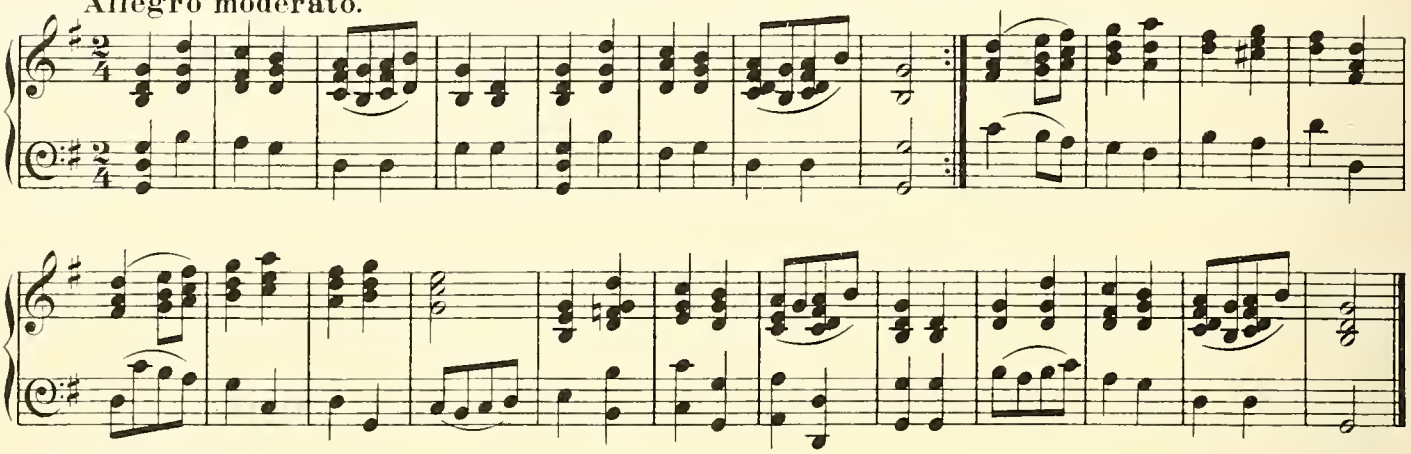
Y CEILIOG GWYN — The White Cock

Moderato.



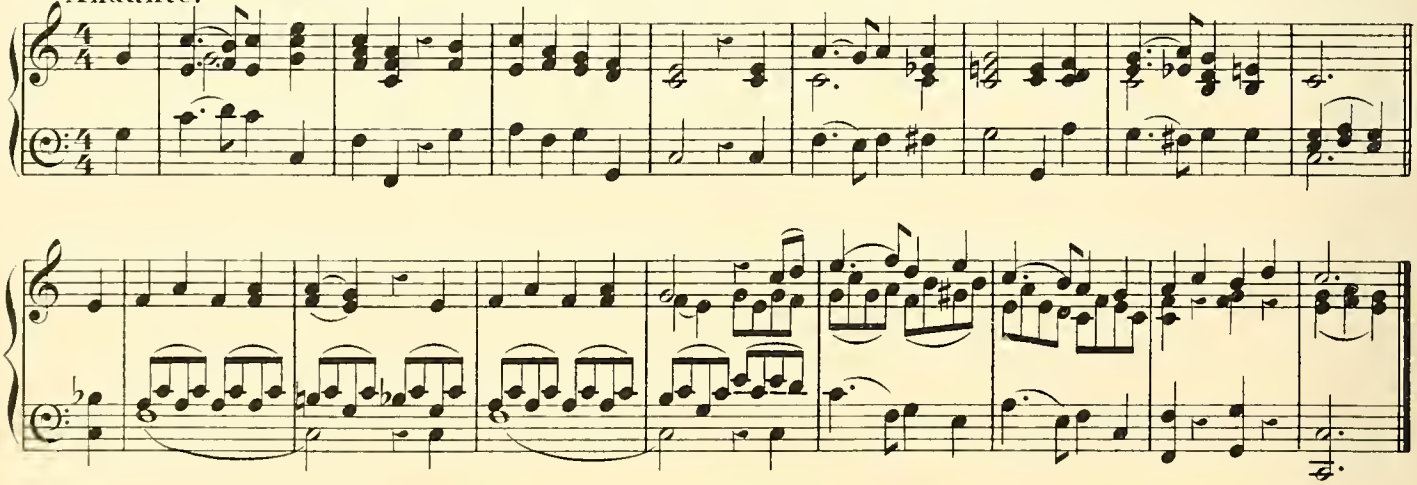
DAWNS Y GLUSTOG — The Cushion Dance

Allegro moderato.



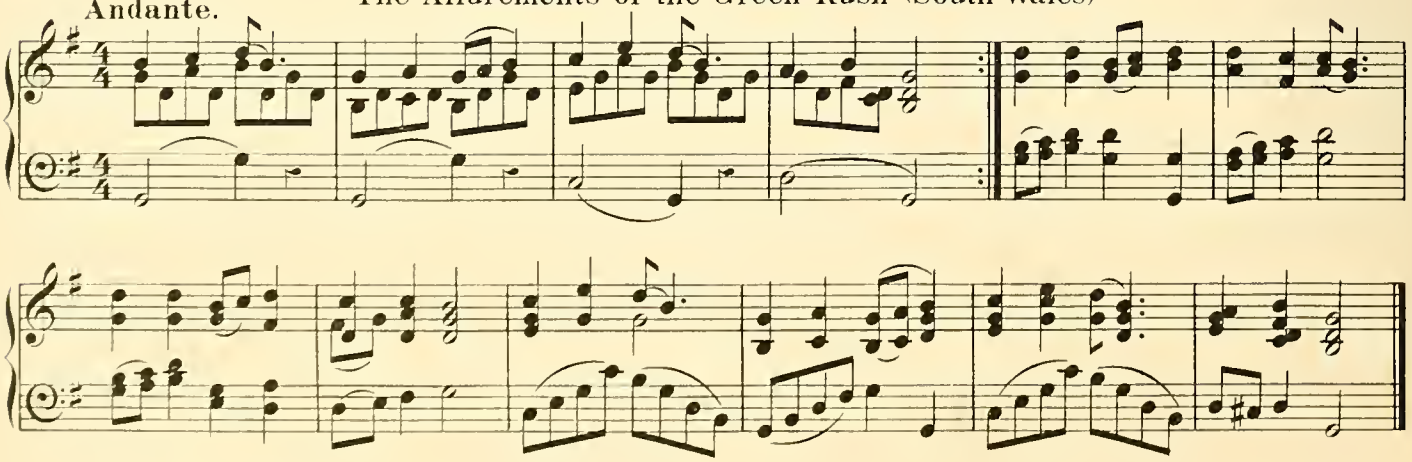
FFARWEL MARI WATER — Mary Water's Farewell

Andante.



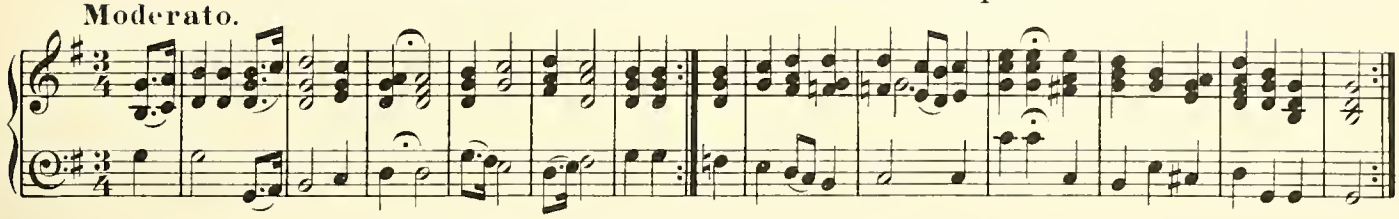
HÛD Y FRWYNEN LÂS (DEHEUBARTH)— The Allurements of the Green Rush (South Wales)

Andante.



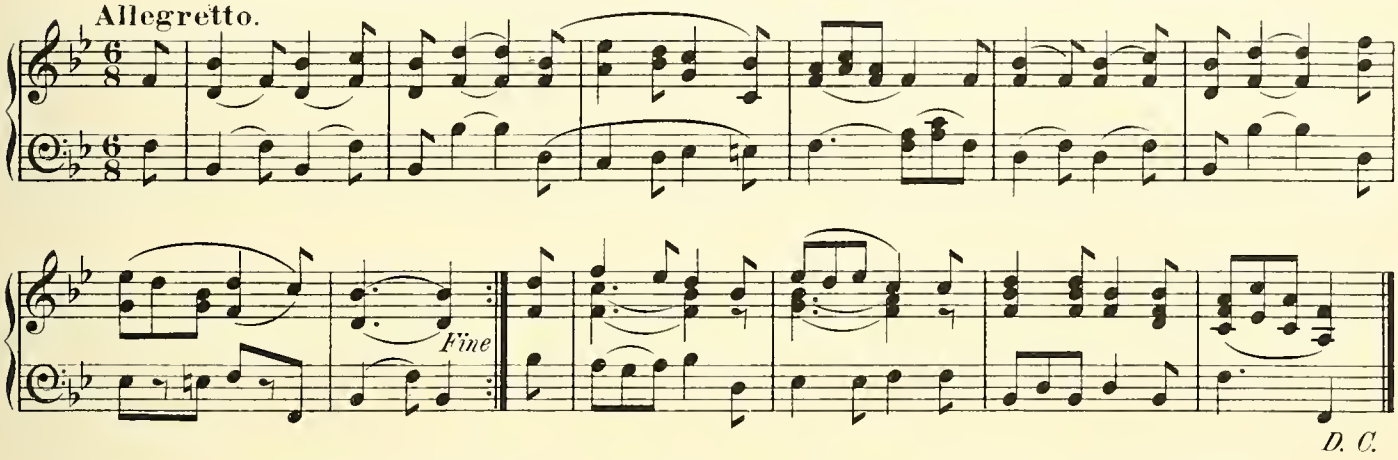
CLOCH YMADAWIAD NELSON — Nelson's Departure Bell

Moderato.



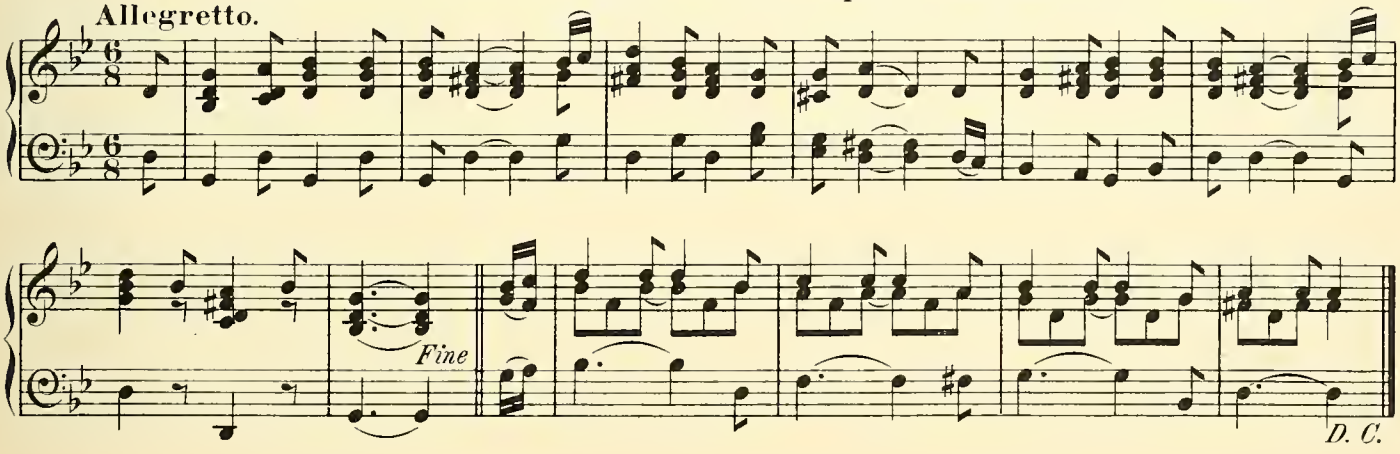
SPANISH MINUET (GOGLEDD) — Spanish Minuet (North Wales)

Allegretto.



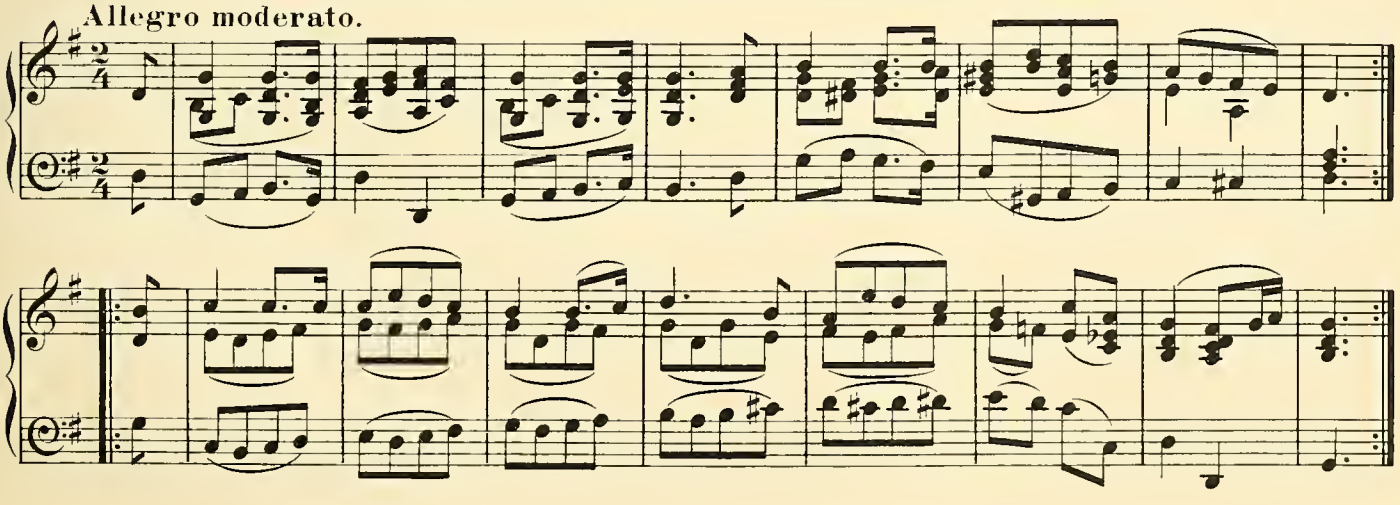
SPANISH MINUET (DEHEUDIR) — Spanish Minuet (South Wales)

Allegretto.



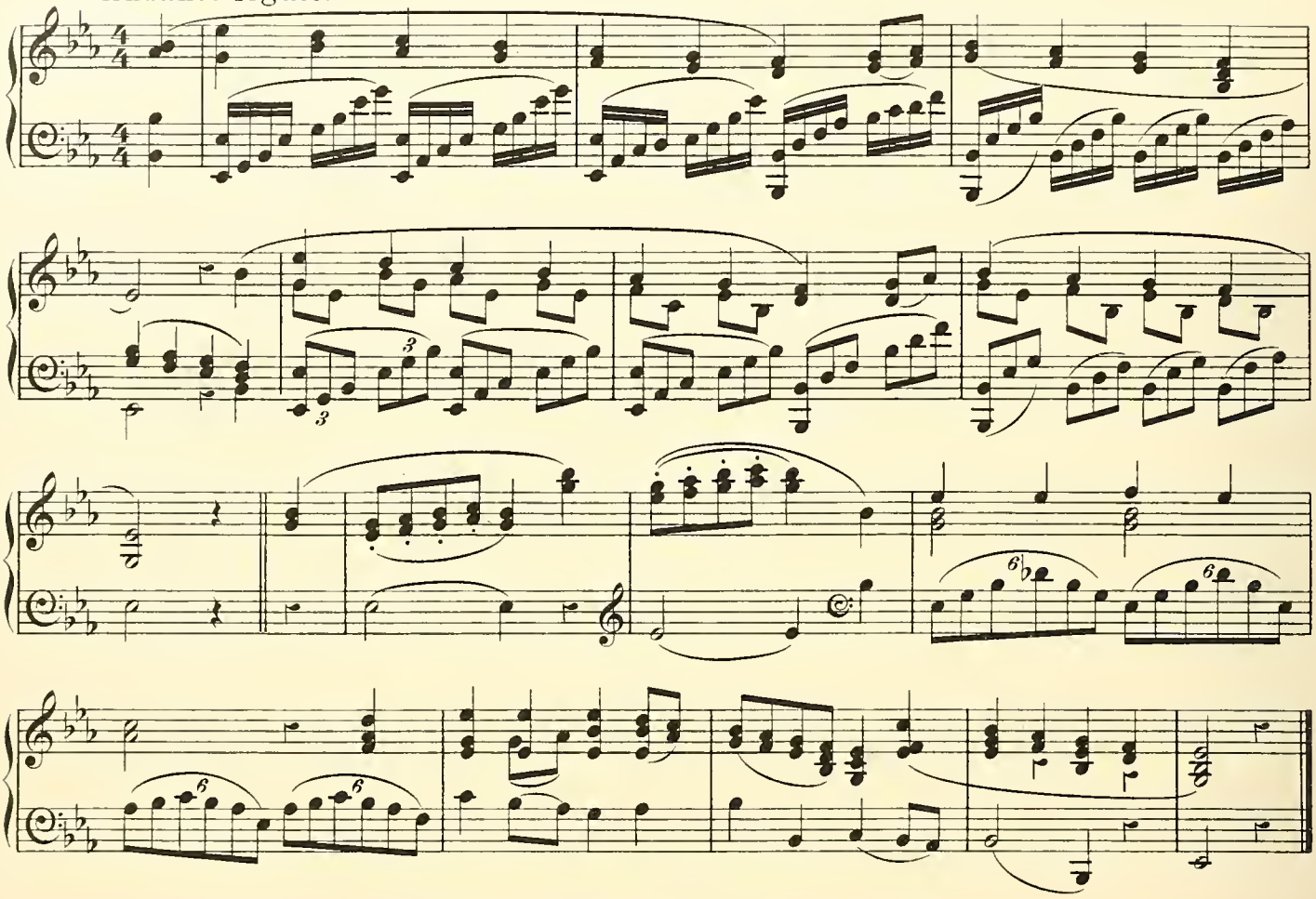
HOFFDER WILLIAM HARRI — William Harry's Delight

Allegro moderato.



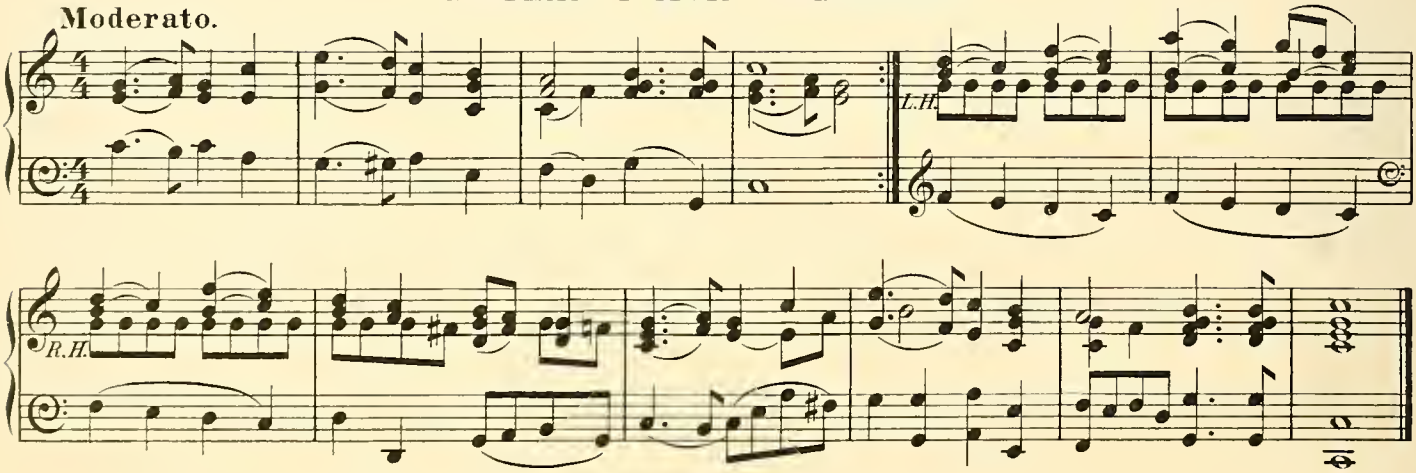
CAINC Y DELYN — The Harp's Strain

Andante legato.



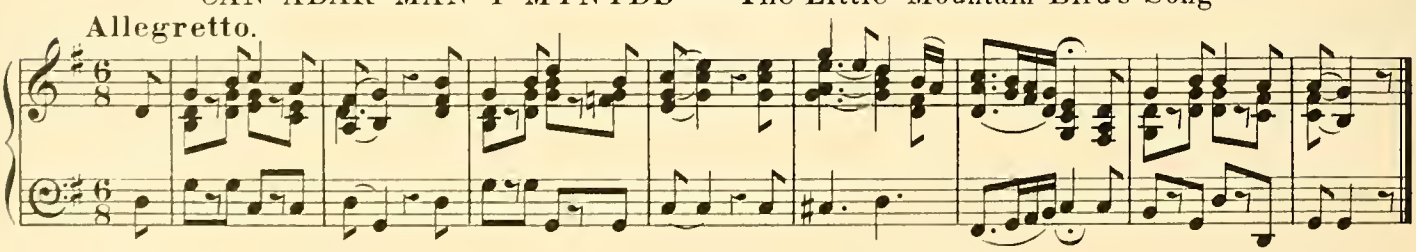
GWYLAN Y MÔR — The Sea-Gull

Moderato.



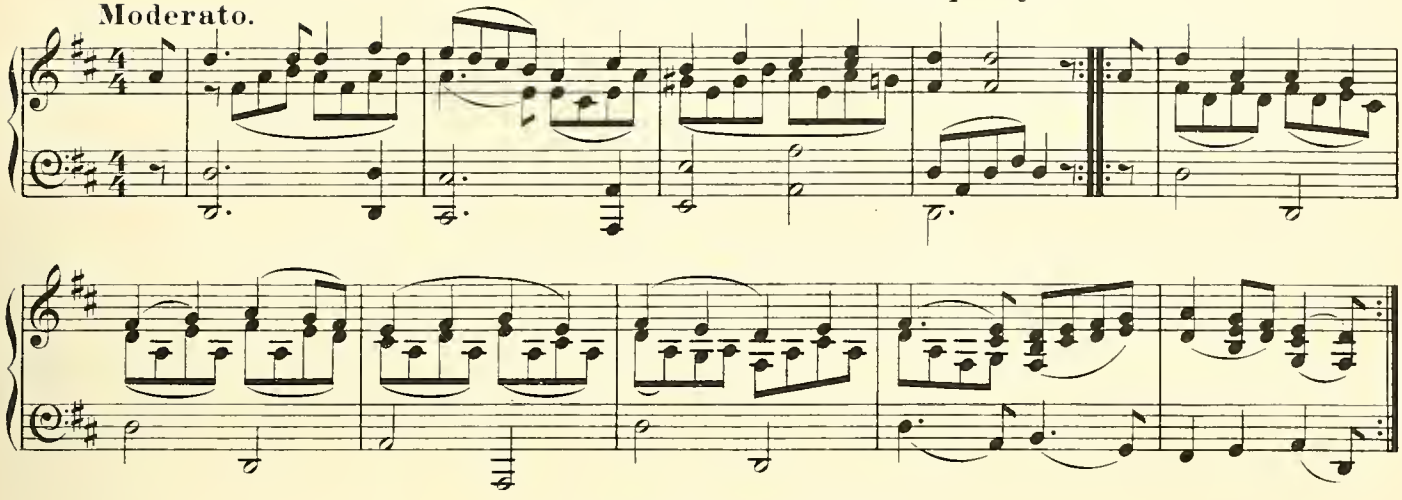
CÂN ADAR MÂN Y MYNYDD — The Little Mountain Bird's Song

Allegretto.



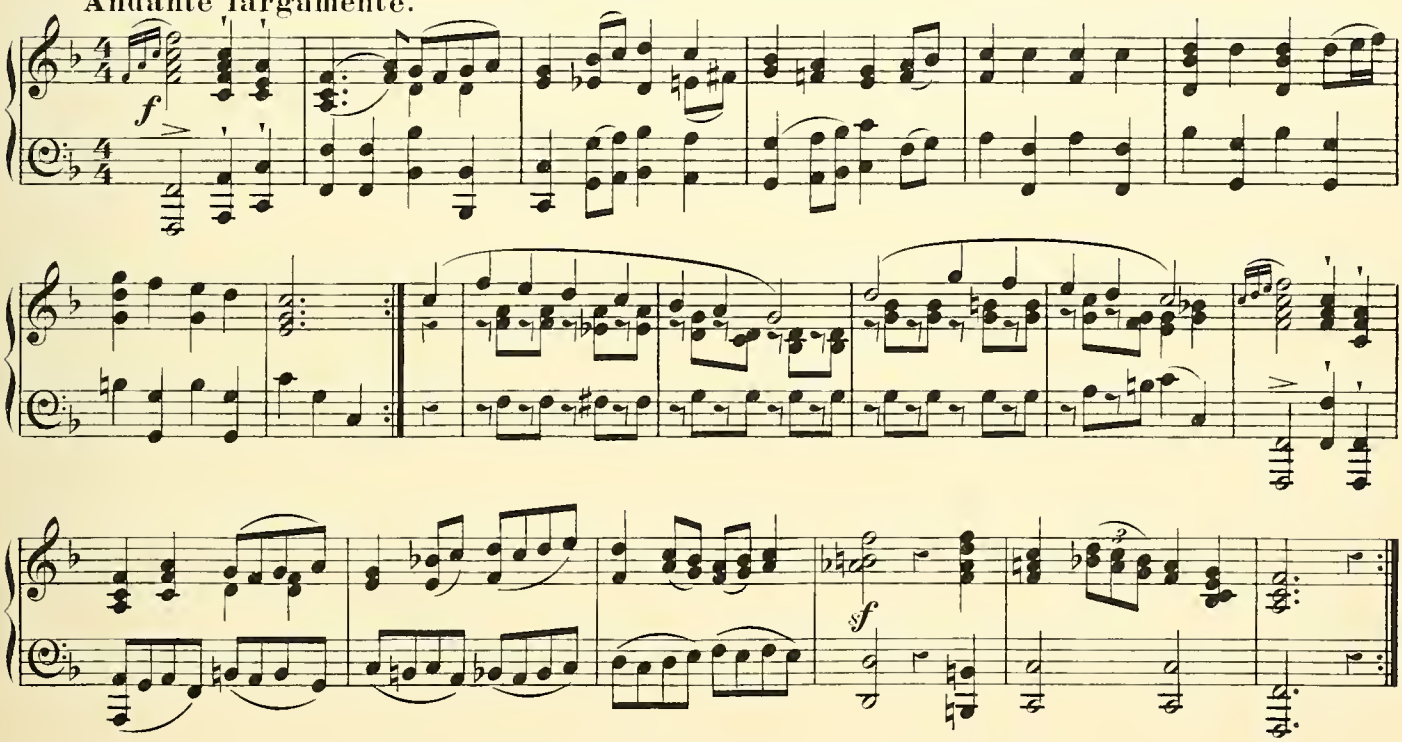
Y DDIMAI GOCH(1) — The new Halfpenny (1)

Moderato.



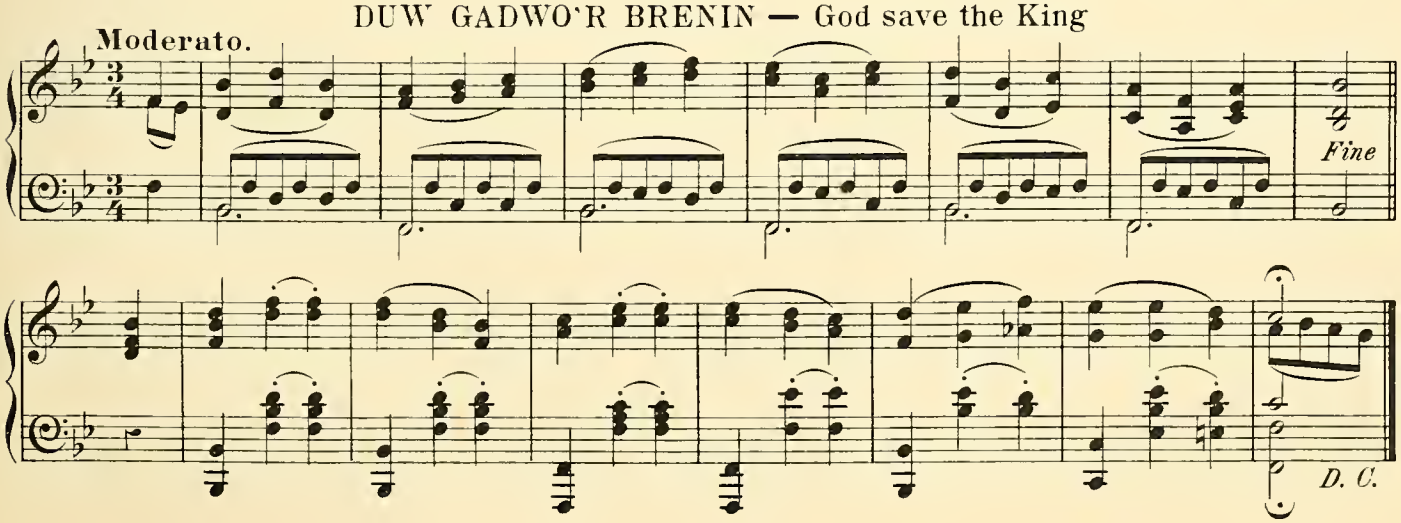
Y DERYN — The Bird

Andante largamente.



DUW GADWO'R BRENIN — God save the King

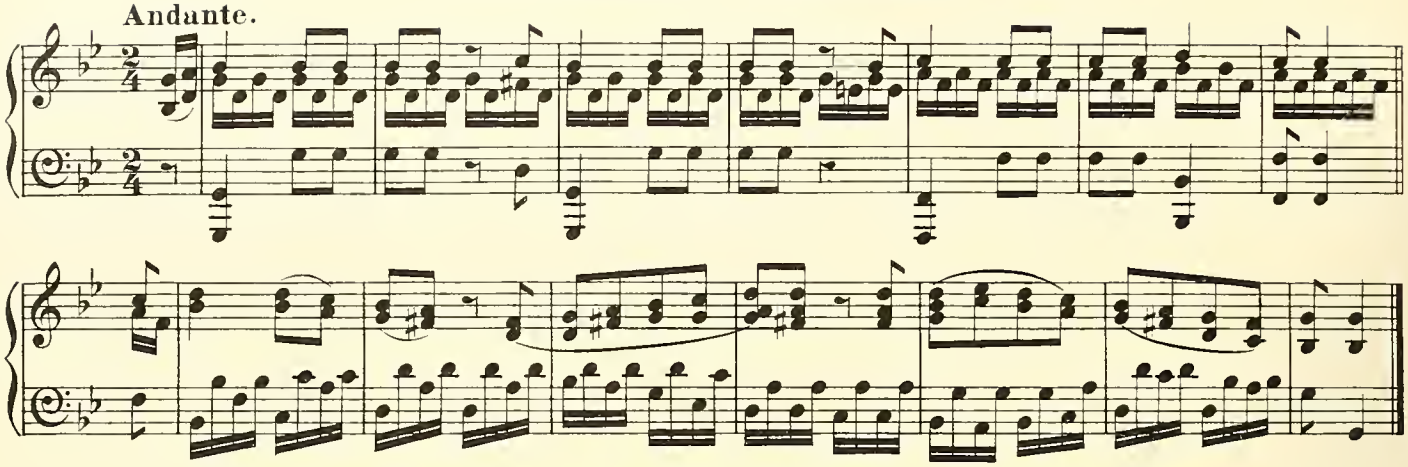
Moderato.



1

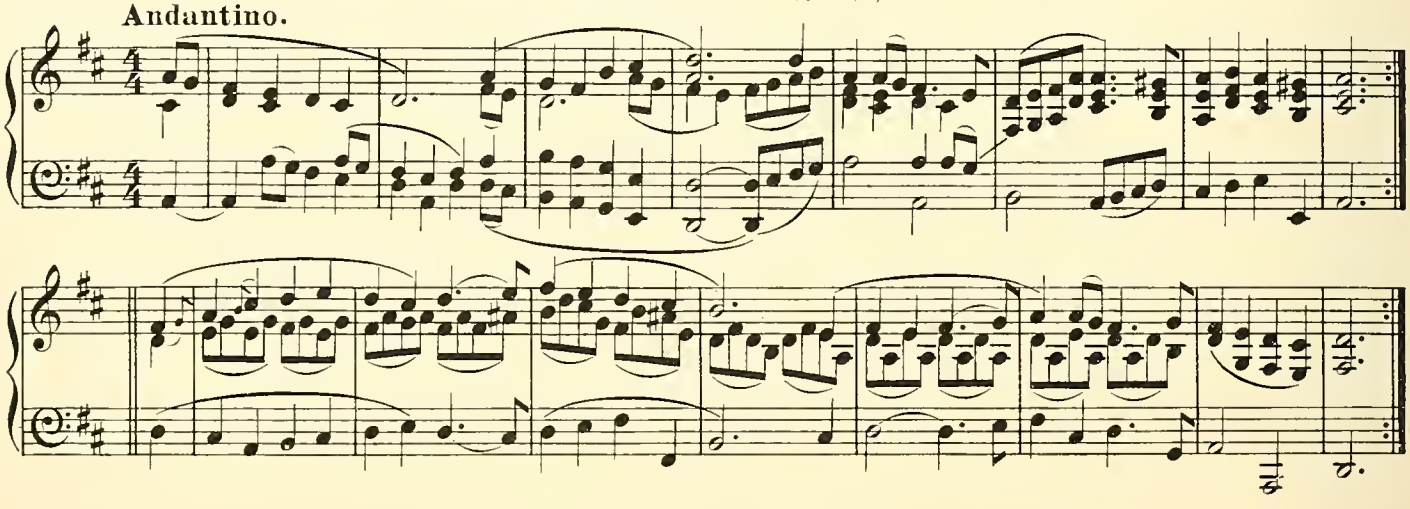
TRI THRAWIAD – Three touches

Andante.



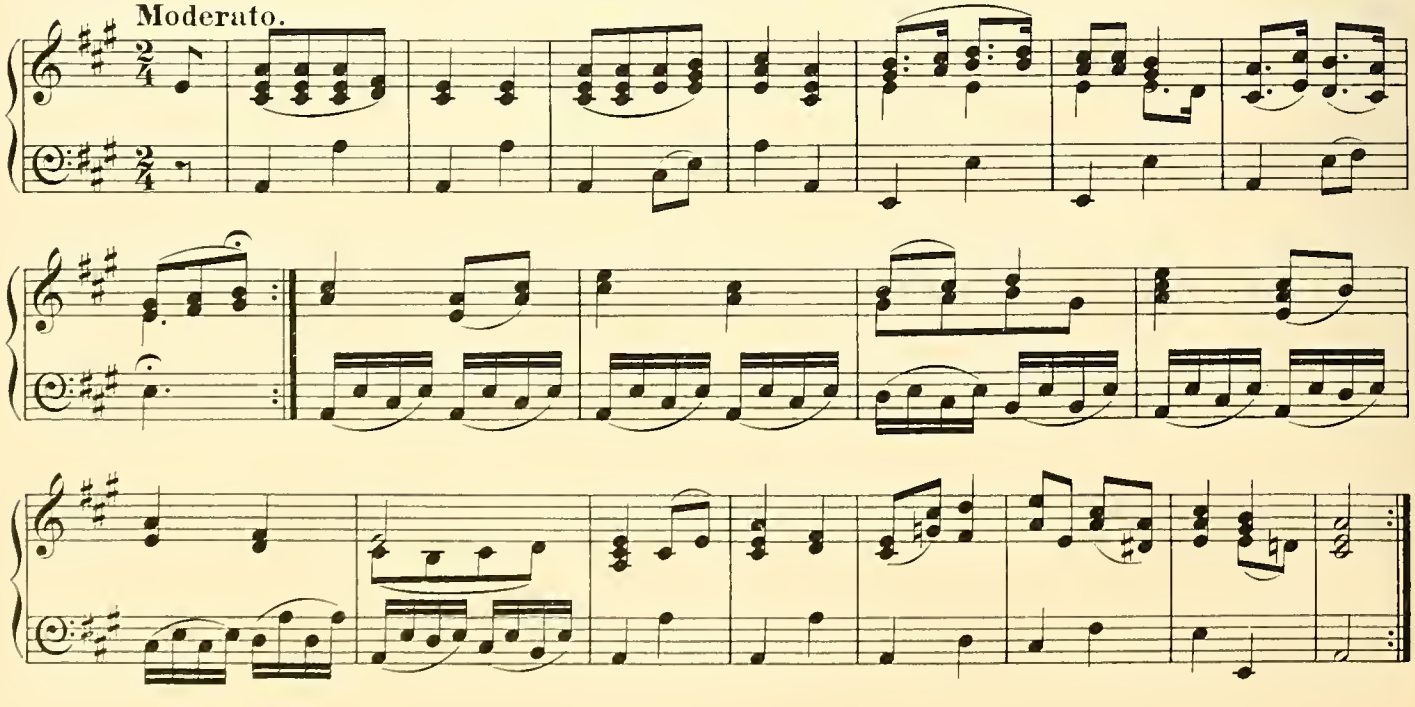
FFELENA (2) – Felena (2)

Andantino.

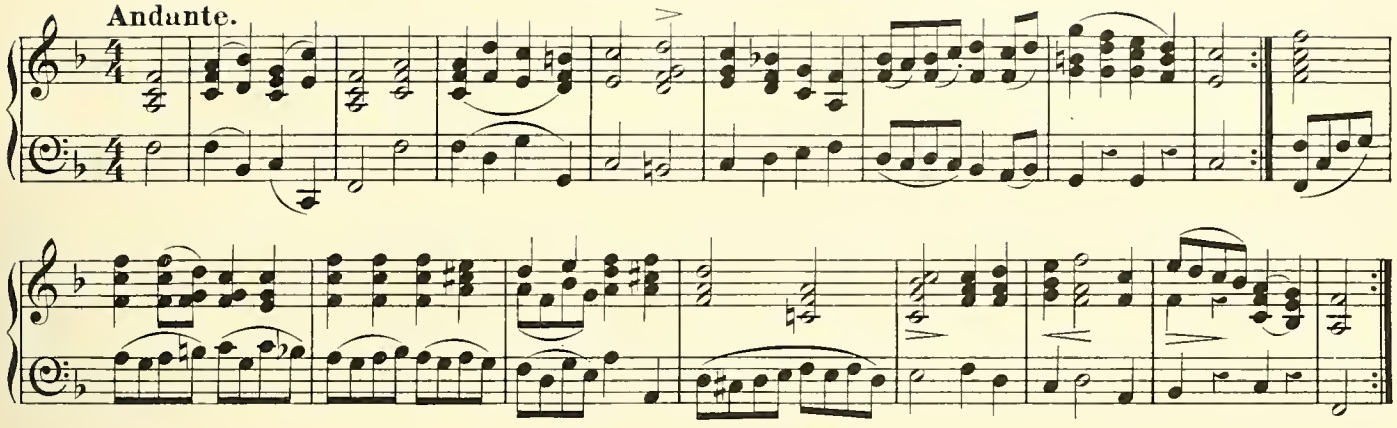


FFELENA (3) – Felena (3)

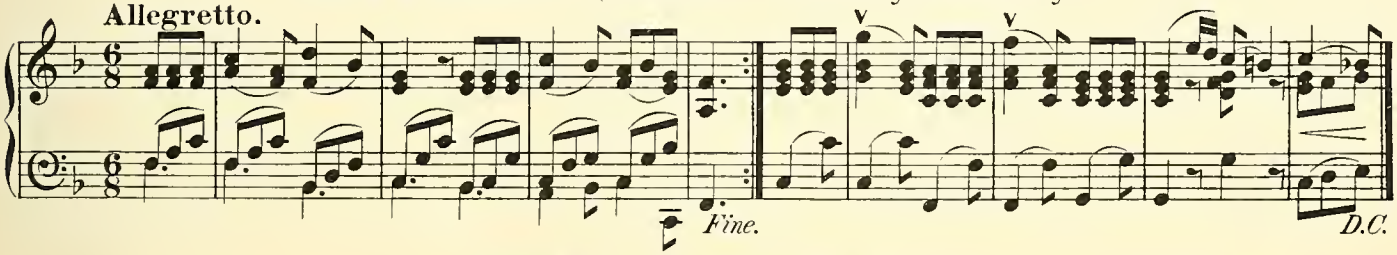
Moderato.



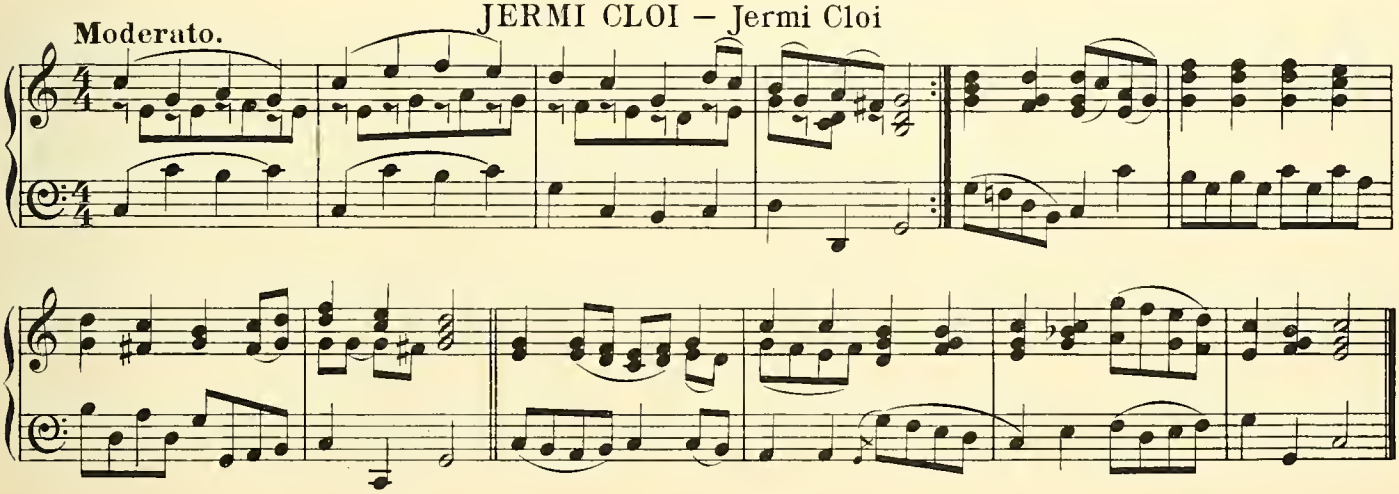
FFELENA (4) – Felena (4)



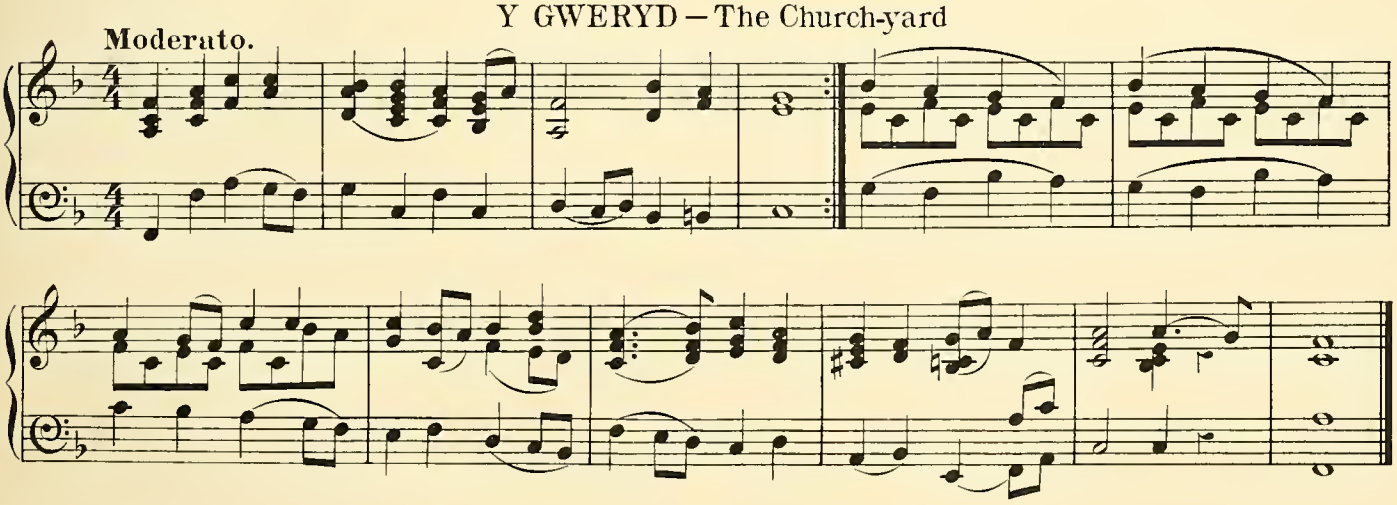
DDOE A HEDDYW (DAWNS) – Yesterday and To-day



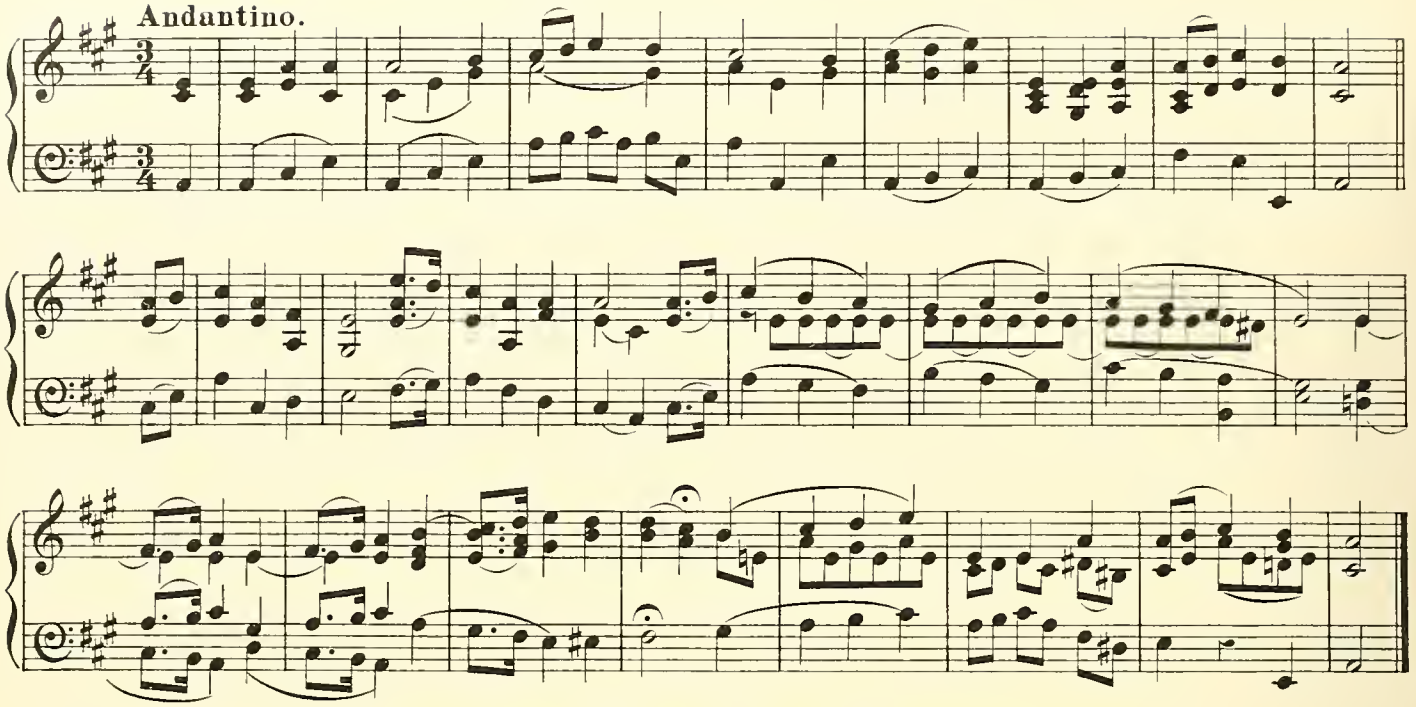
JERMI CLOI – Jermi Cloi



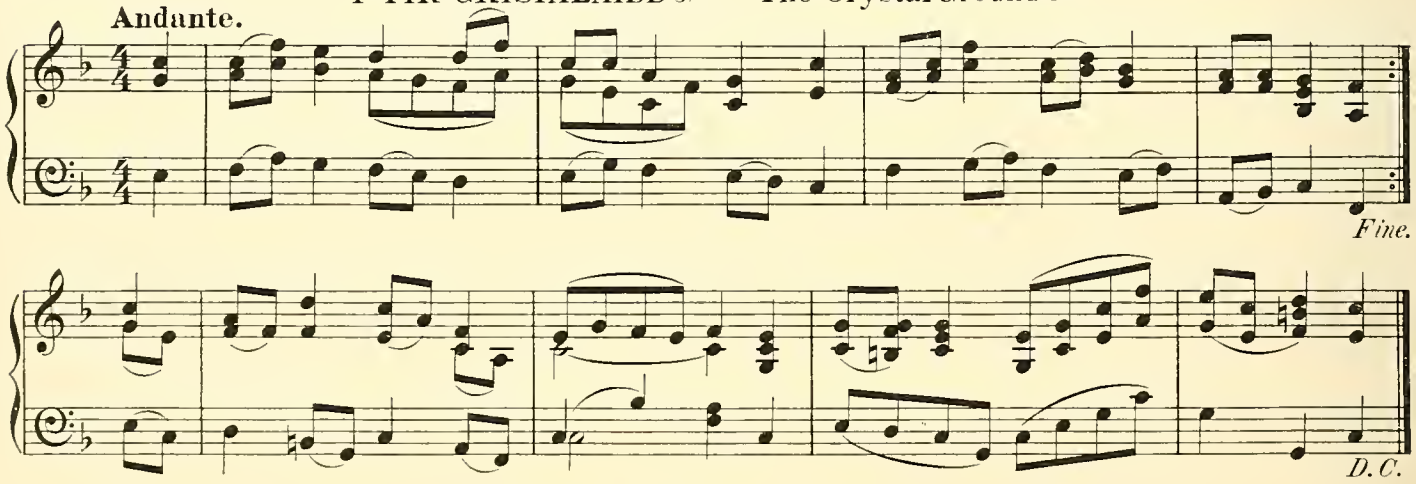
Y GWERYD – The Church-yard



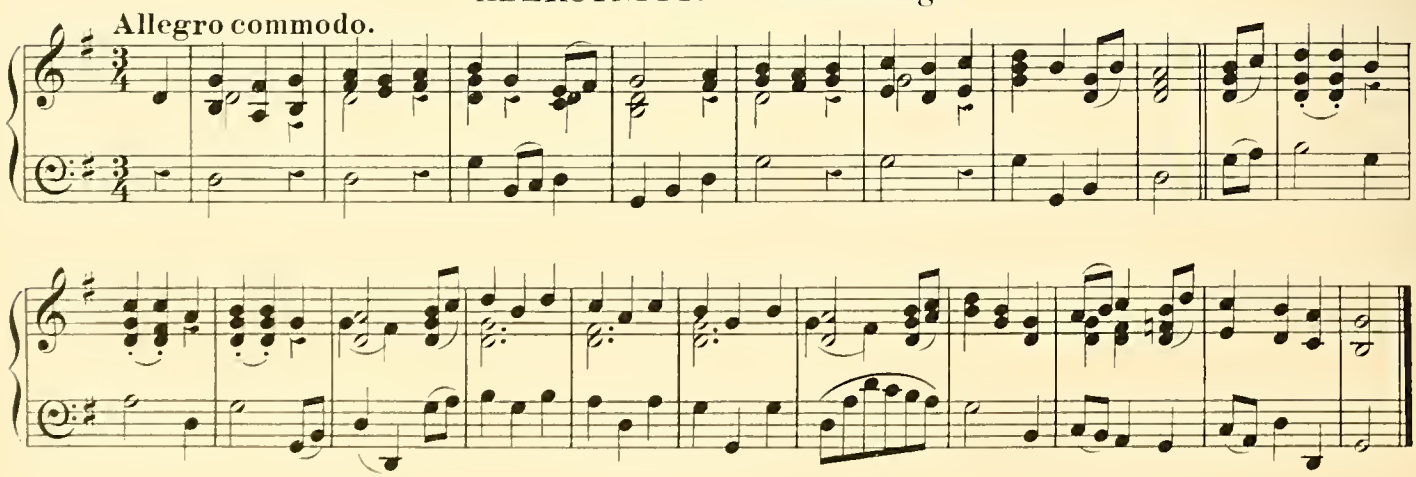
Y TIR GRISIALAIDD(2) – The Crystal Ground(2)



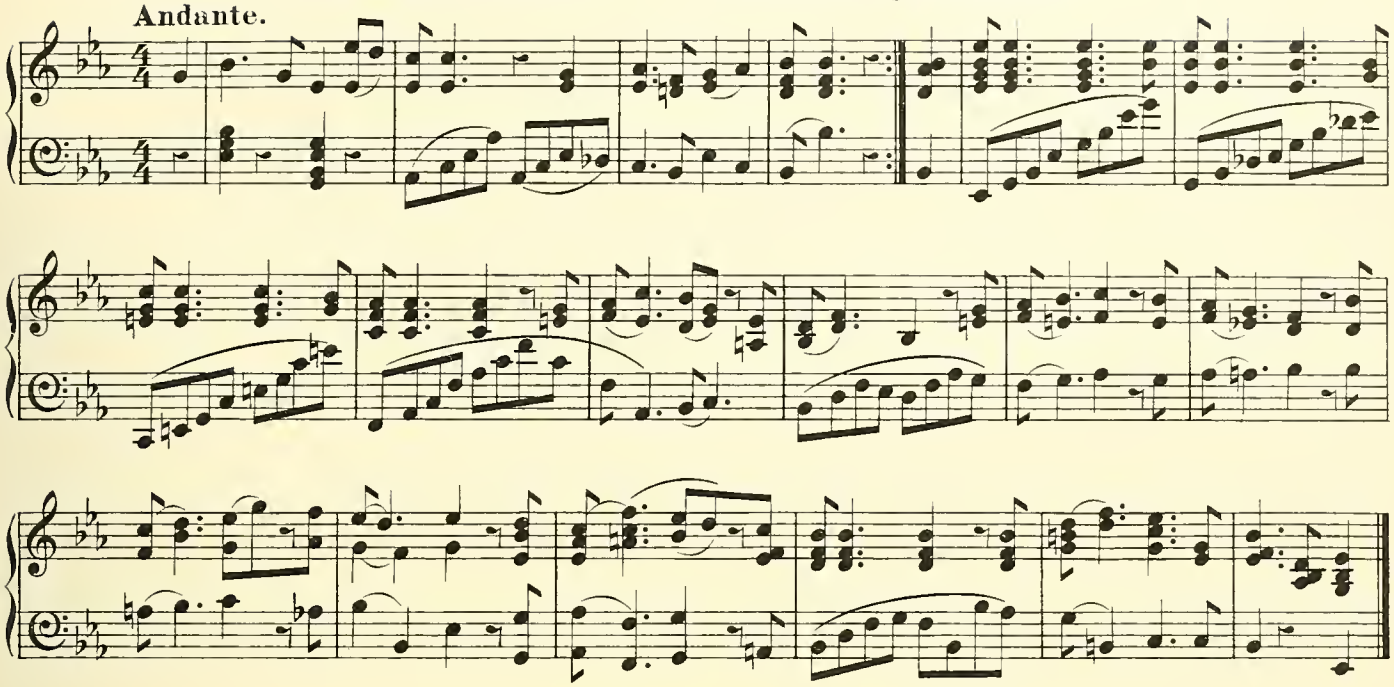
Y TIR GRISIALAIDD(3) – The Crystal Ground(3)



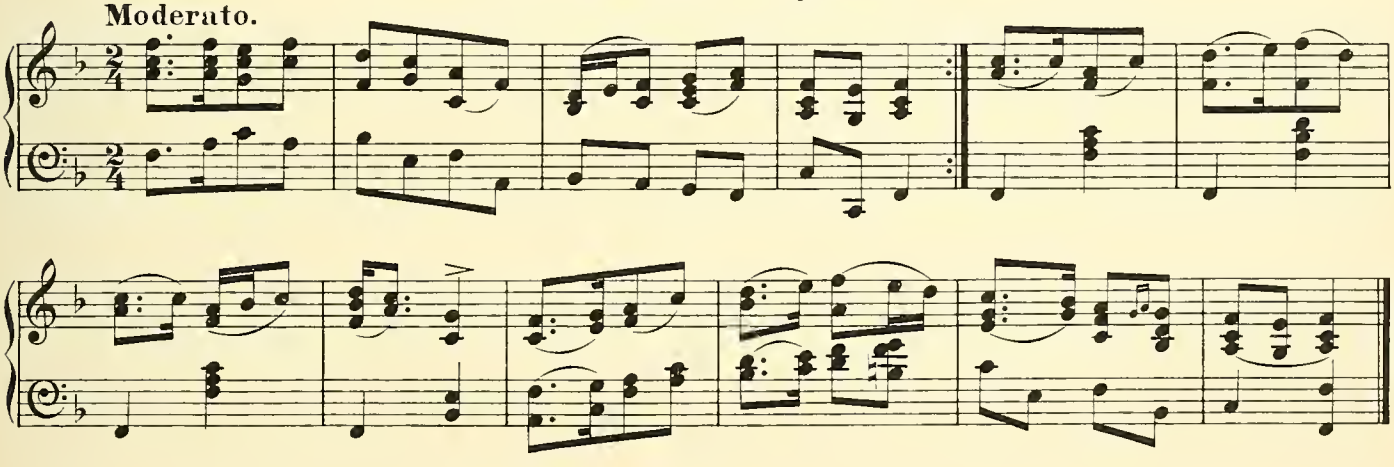
ABERCYNFFIG – Aberkenfig



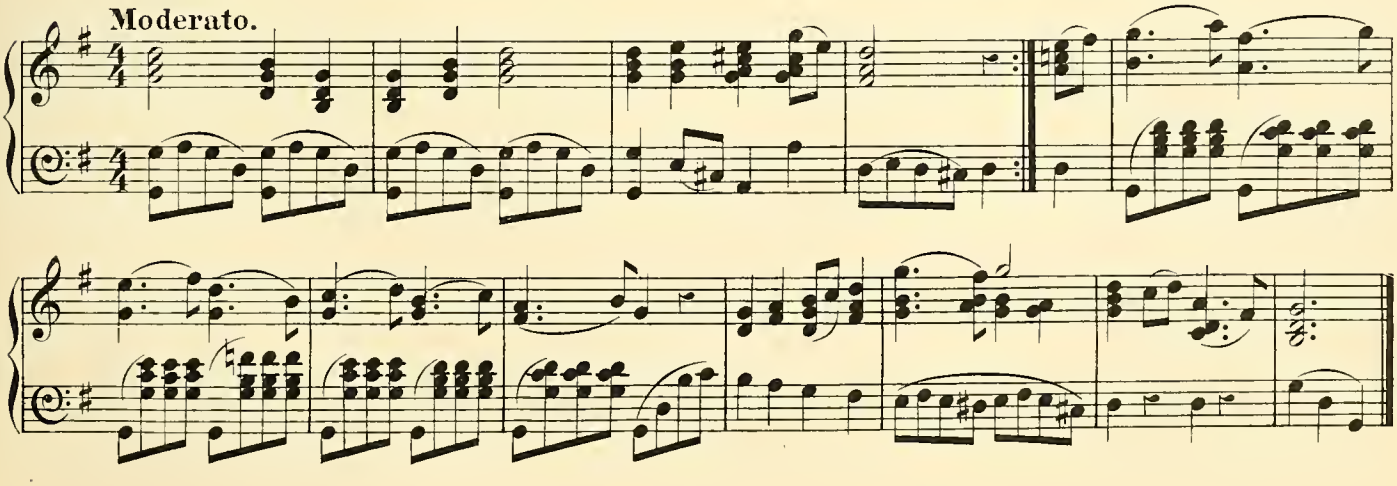
ADEN DDU 'R FRAN – The black wing of the Crow



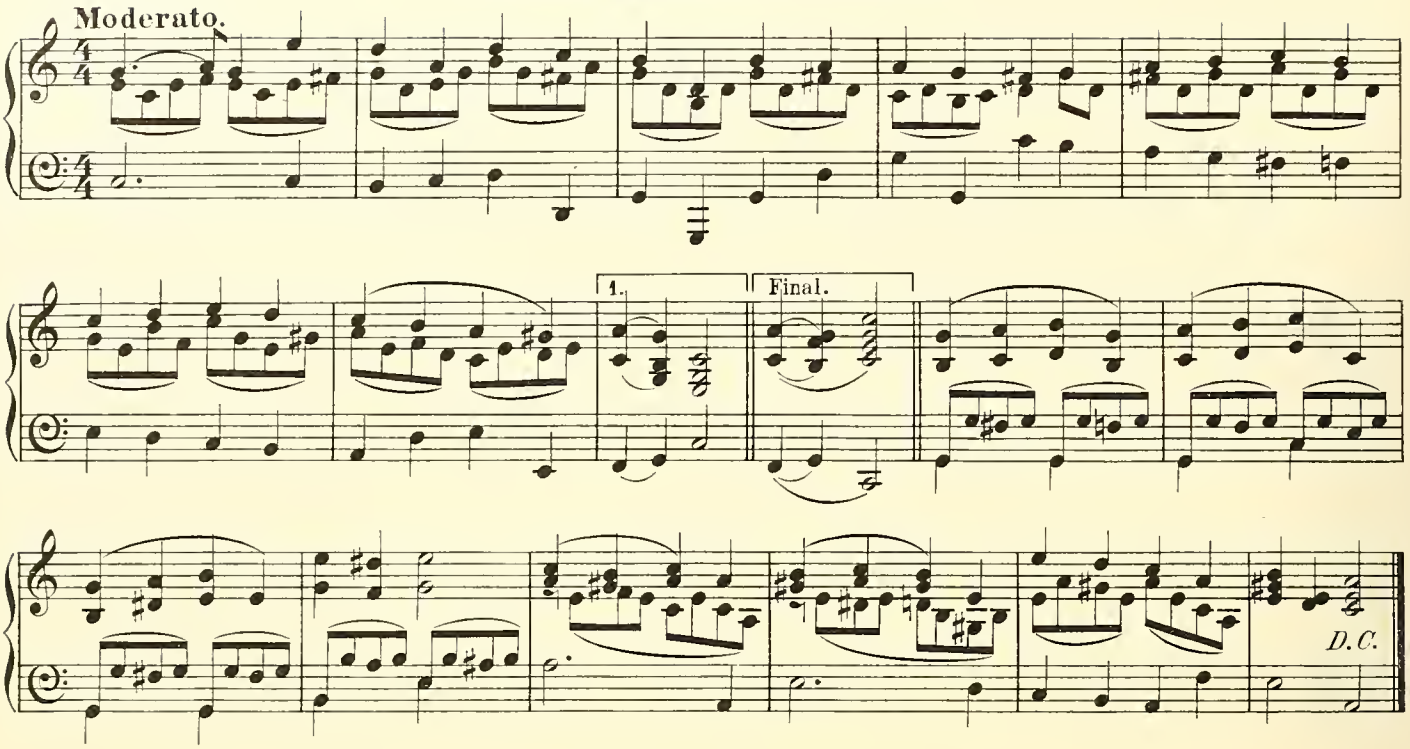
LLWYDCOED – Llwydcoed



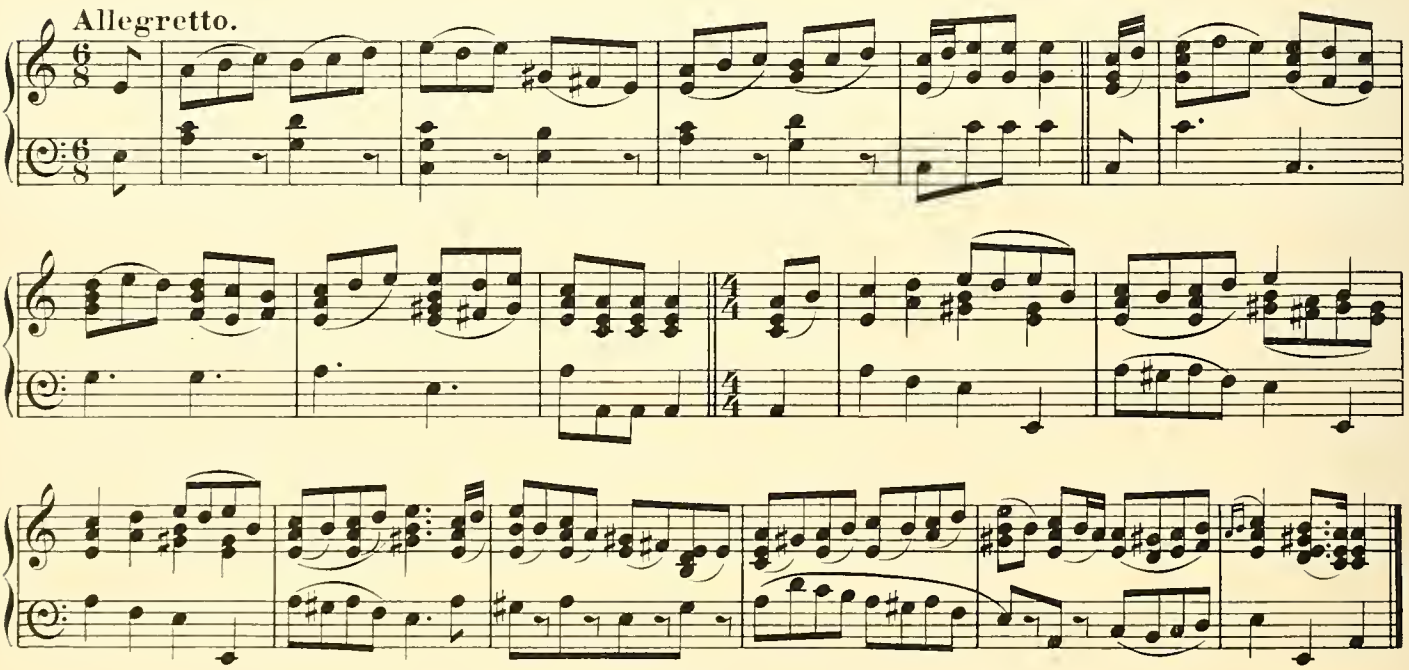
TROAD Y DROELL FACH – The Turn of the little Spinning-wheel



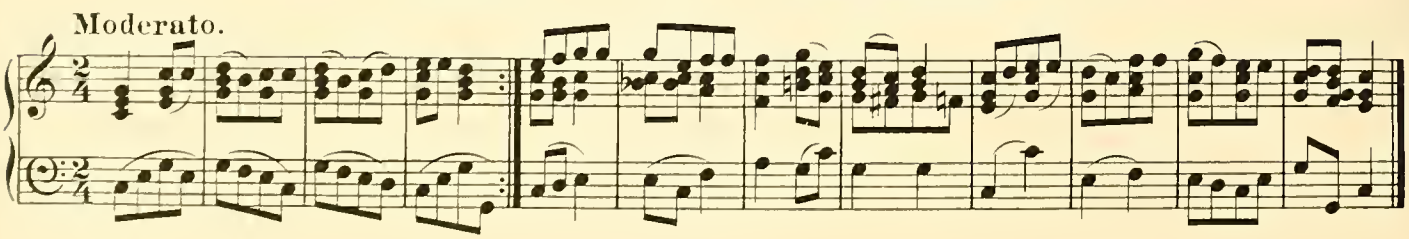
Y RHEW MAWR – The Great Frost



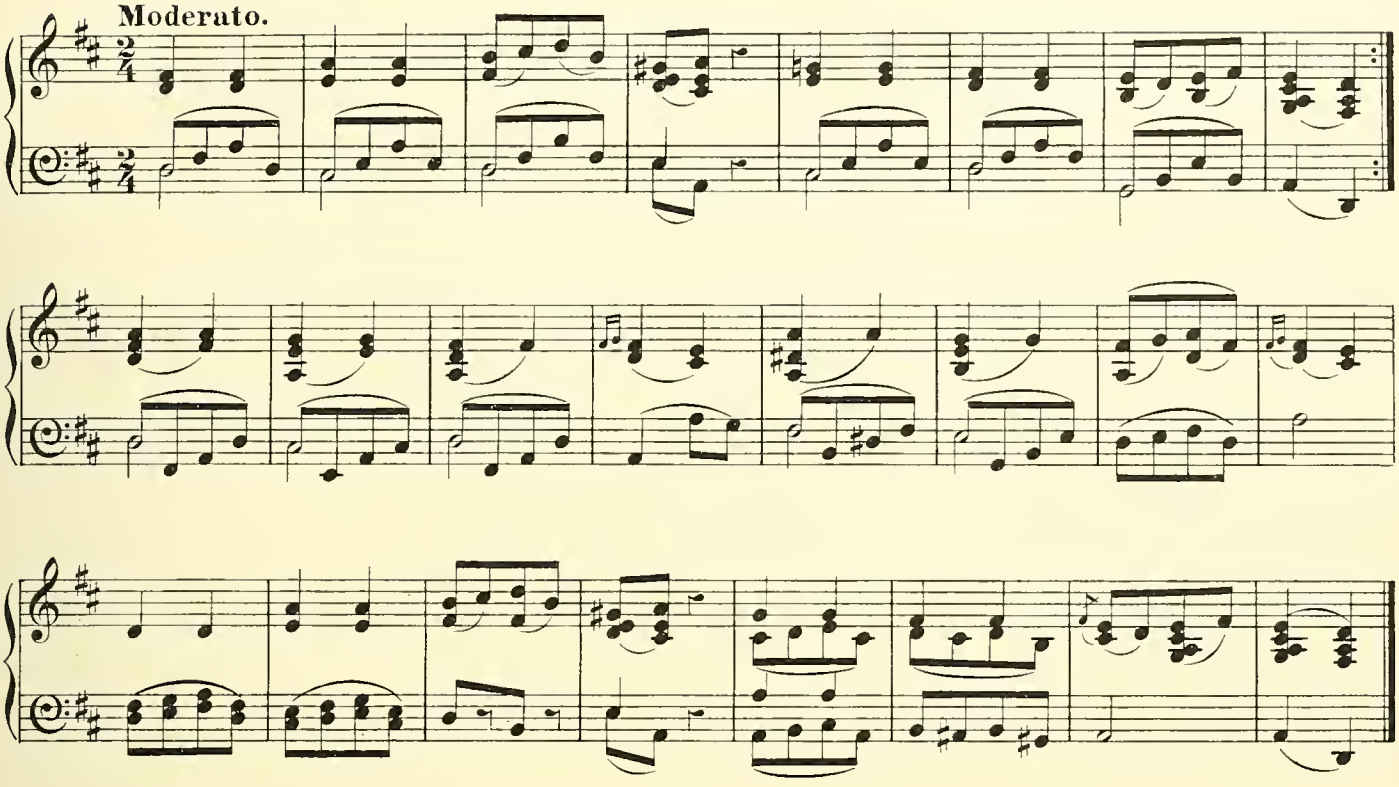
Y GARNEDD – The Carn



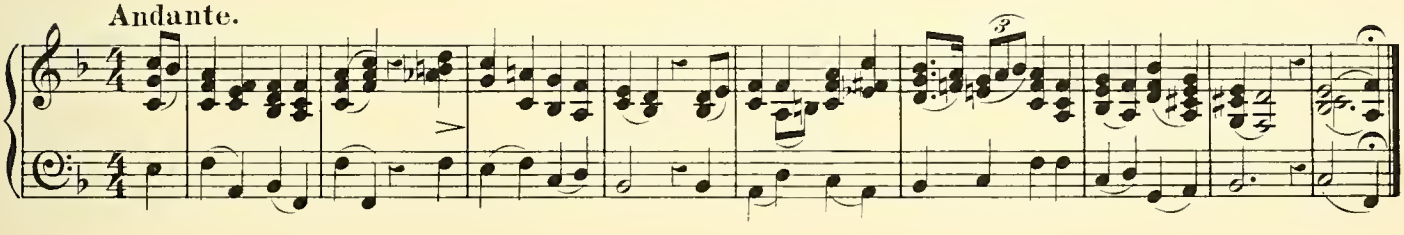
CLYCHAU RHIWABON – The Bells of Ruabon



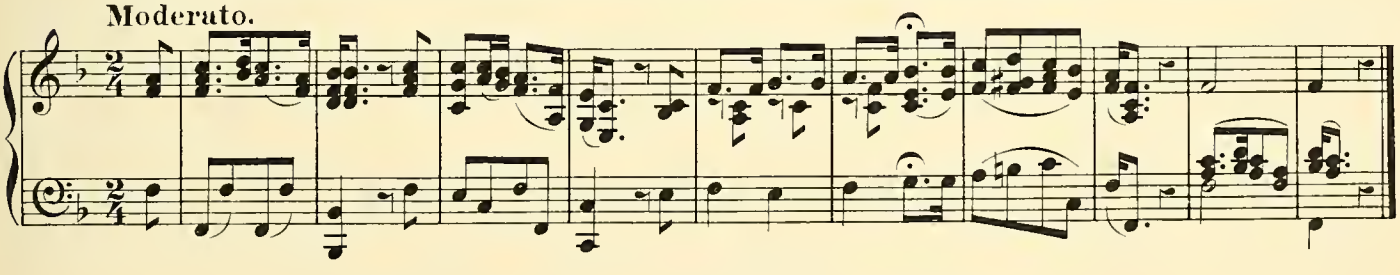
HAFOD YR AERES – The Heiress' Summer Bower



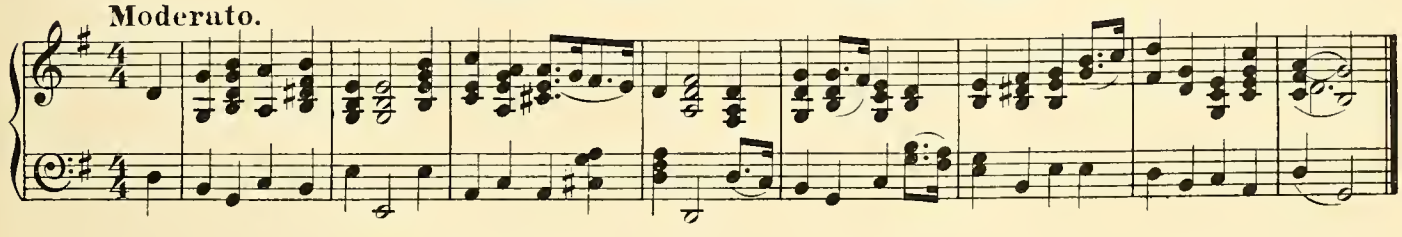
CÂN ARAD-LANCIAU MORGANWG – The Song of the Ploughboys of Glamorgan



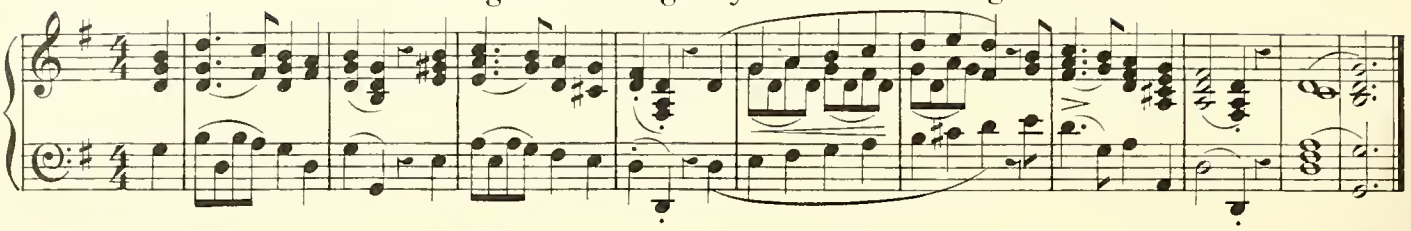
CÂN YR ARAD-LANC (MESUR TRIBAN) – The Song of the Ploughboy (Triban)



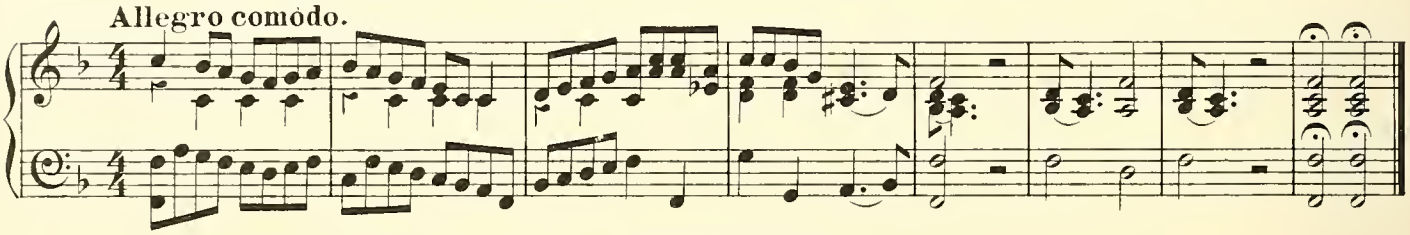
CÂN YR ARAD-LANC – The Ploughboy's Song



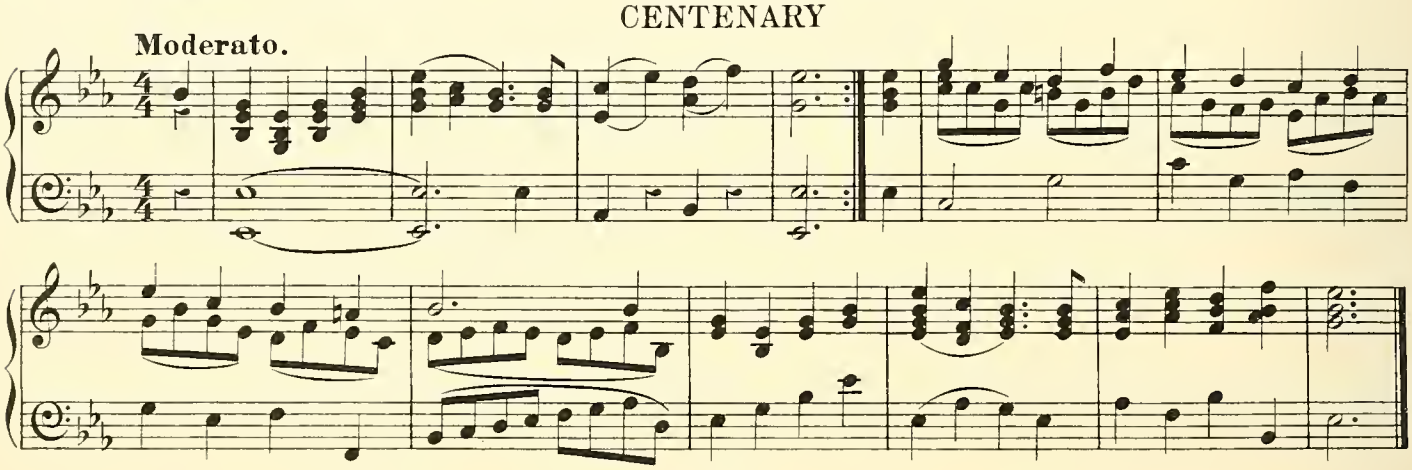
CÂN YR ARAD-LANC (TRIBAN MORGANWG)
The Song of the Ploughboy (Triban of Glamorgan)



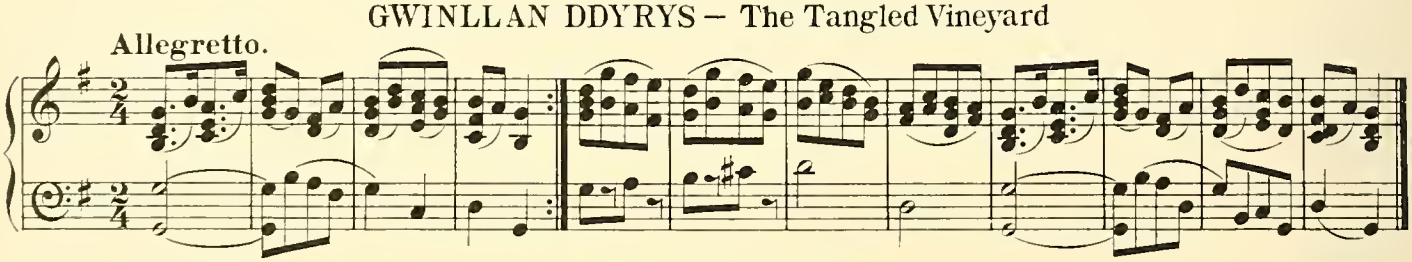
CAINC GYRWR Y WÊDD YCHAIN – The Song of the Oxen Driver



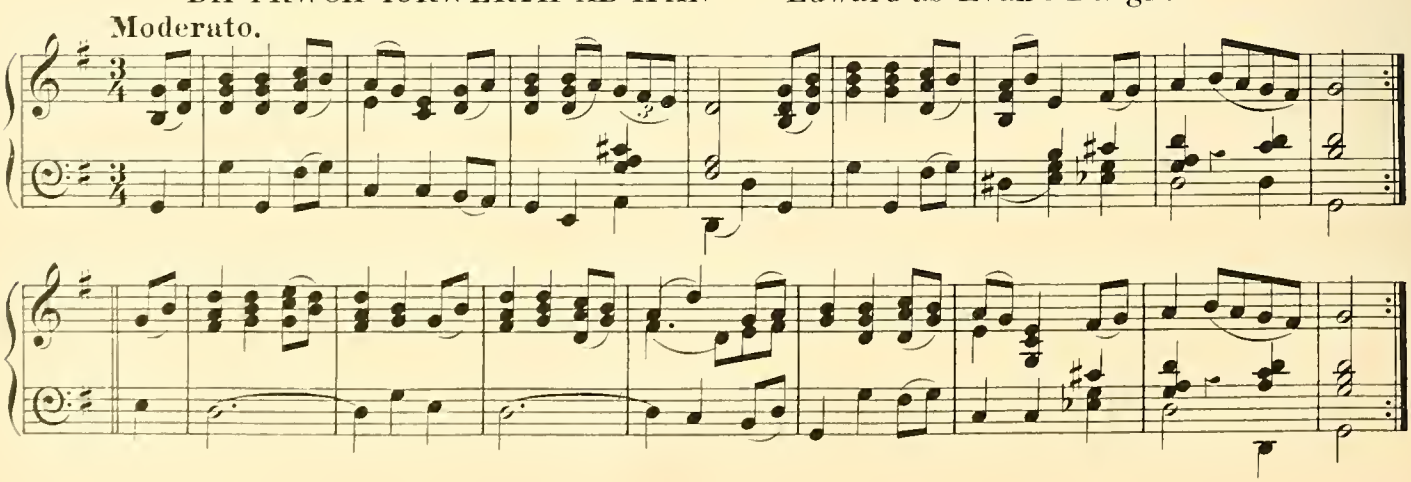
CENTENARY



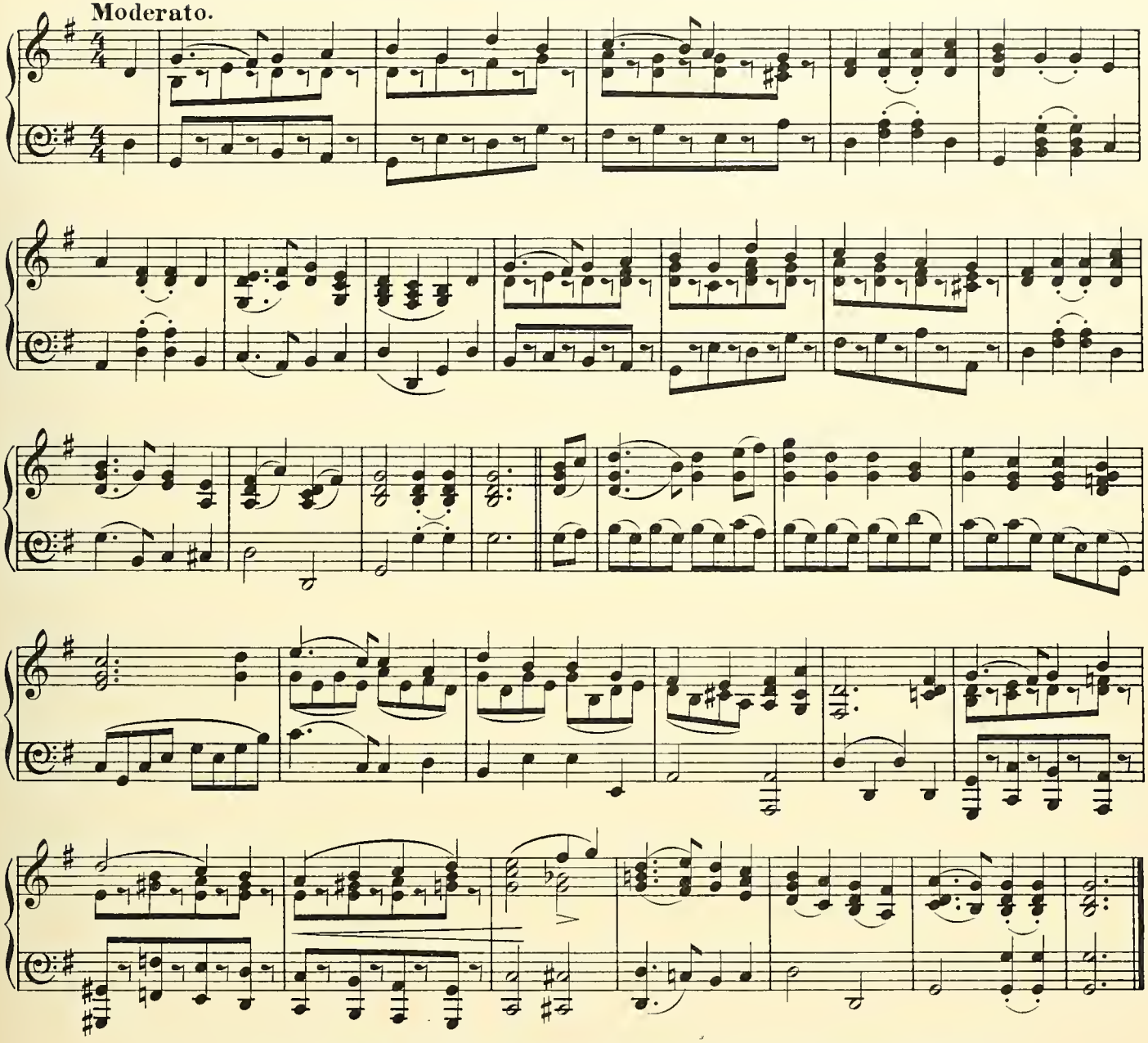
GWINLLAN DDYRYS – The Tangled Vineyard



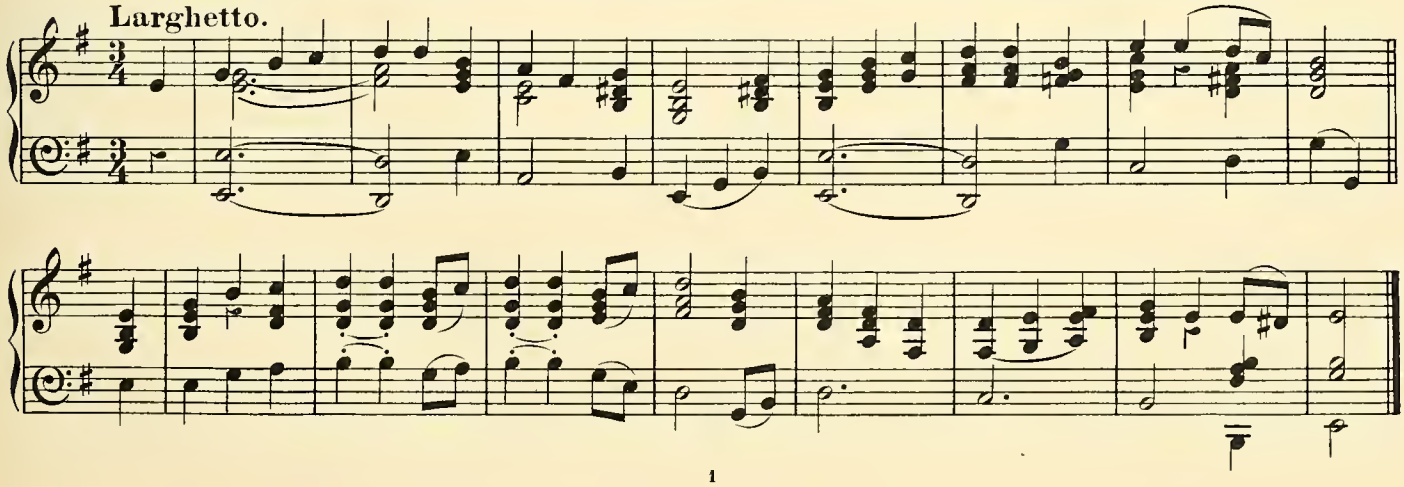
DIFYRWCH IORWERTH AB IFAN – Edward ab Evan's Delight



DIFYRWCH ALFFRED FAWR – Alfred the Great's Delight

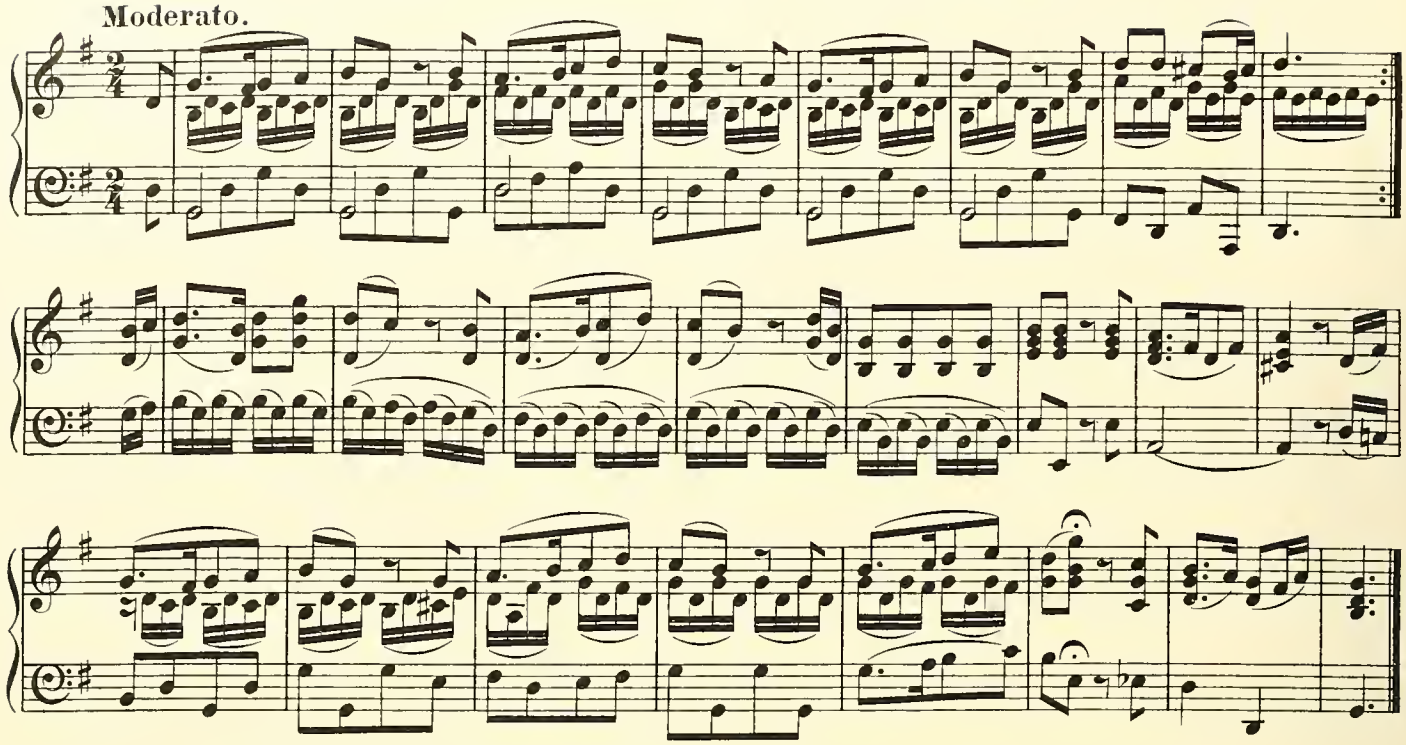


DIFYRWCH BEIRDD LLANGOLLEN – The Bards of Llangollen's Delight



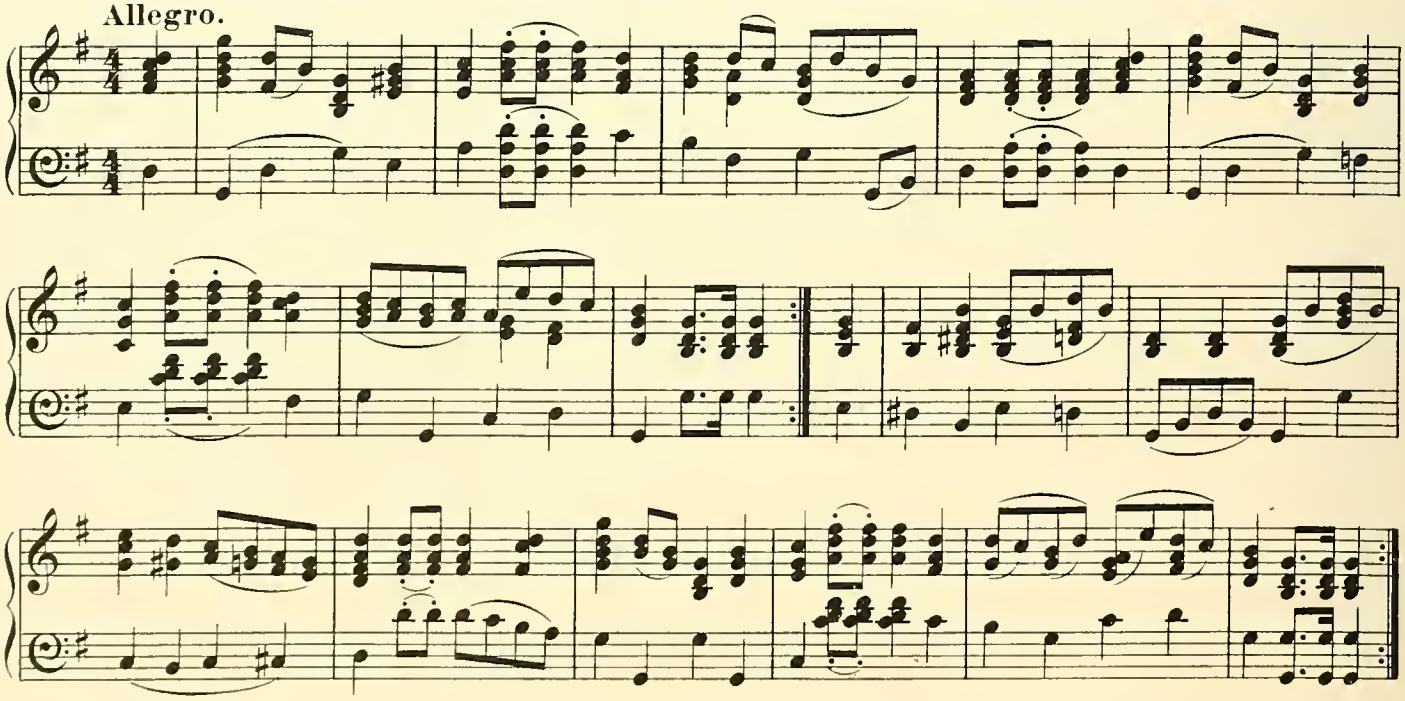
DIFYRWCH LLEWELYN – Llewelyn's Delight

Moderato.



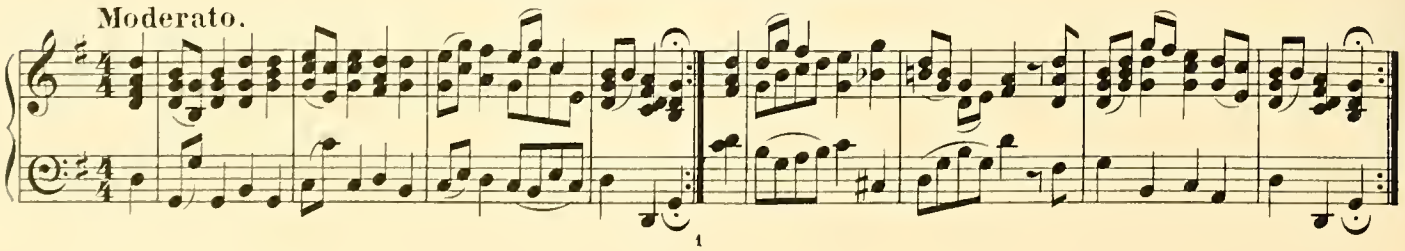
YMDEITHDÔN GWŶR PENLLYN – The March of the Men of Penllyn

Allegro.



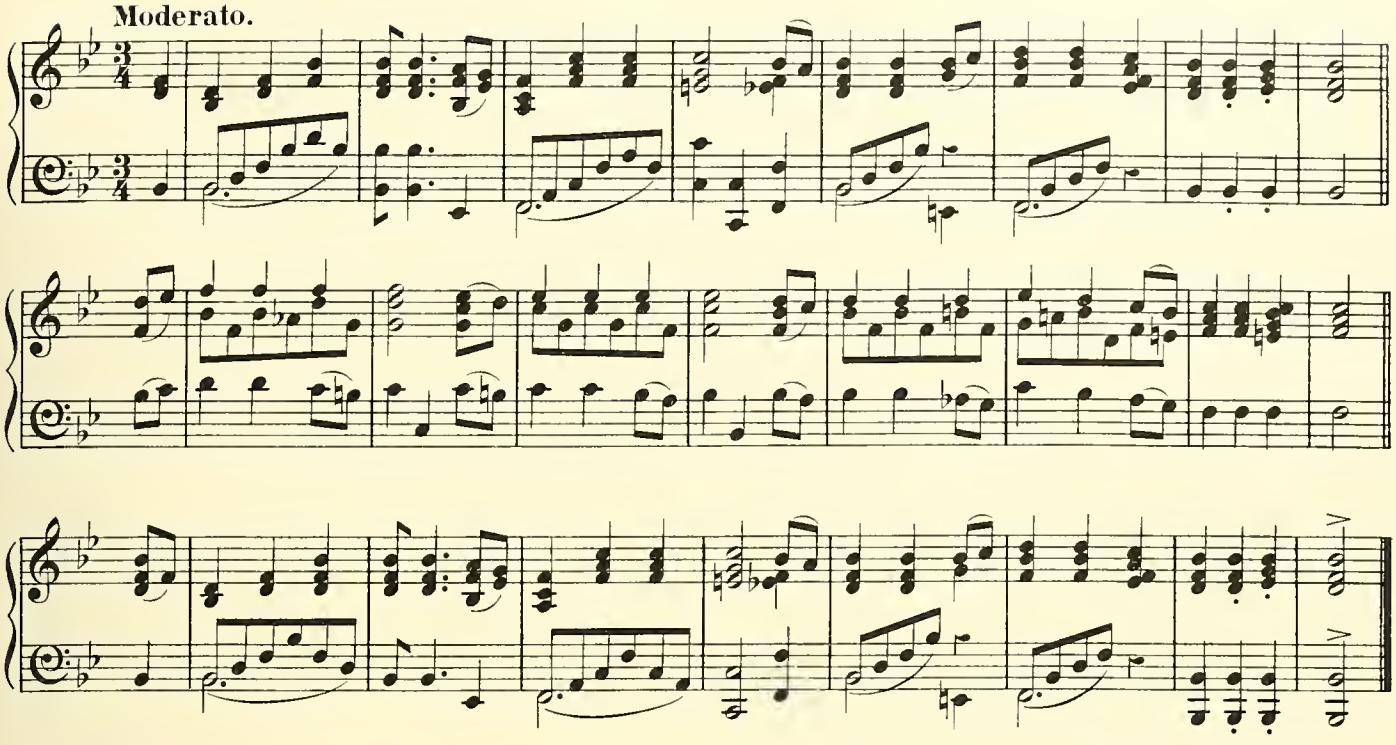
HÎNDEG (3) – Fair Weather (3)

Moderato.



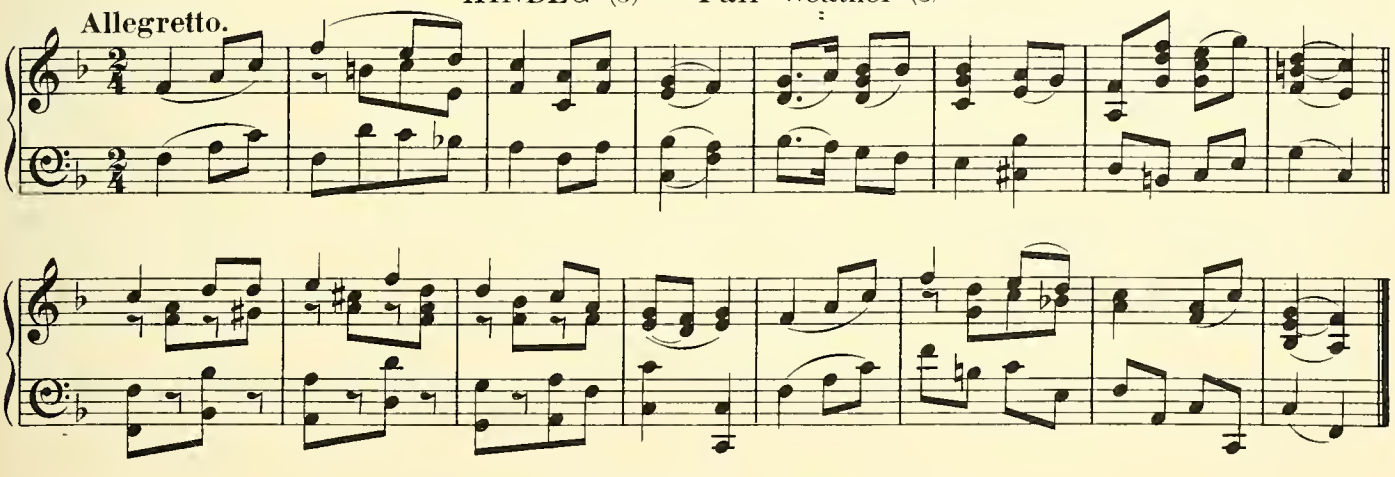
HÎNDEG (4) – Fair Weather (4)

Moderato.



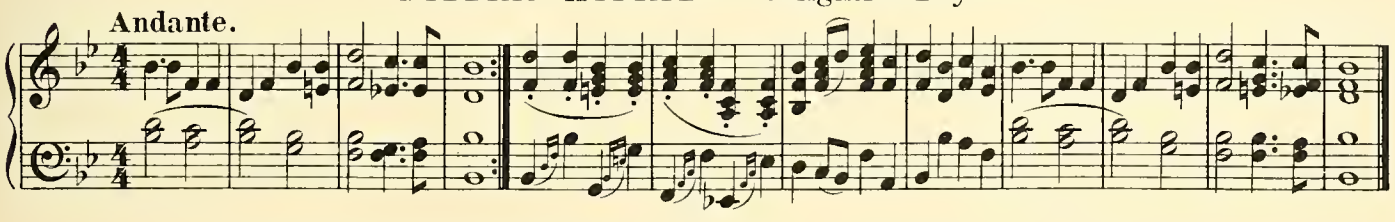
HÎNDEG (5) – Fair Weather (5)

Allegretto.



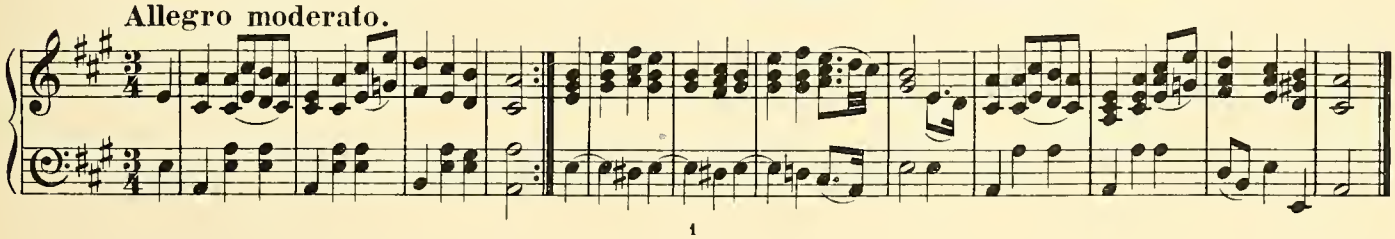
DYDDIAU HYFRYD – Delightful Days

Andante.



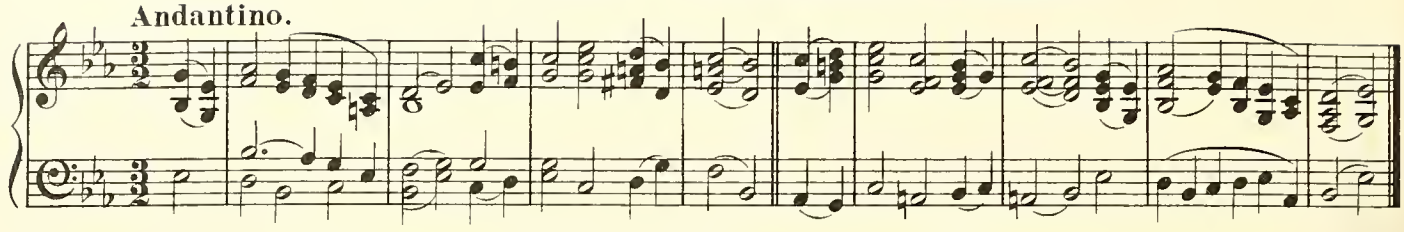
CERDD Y GÔG LWYDLAS – The Song of the Blue-grey Cuckoo

Allegro moderato.



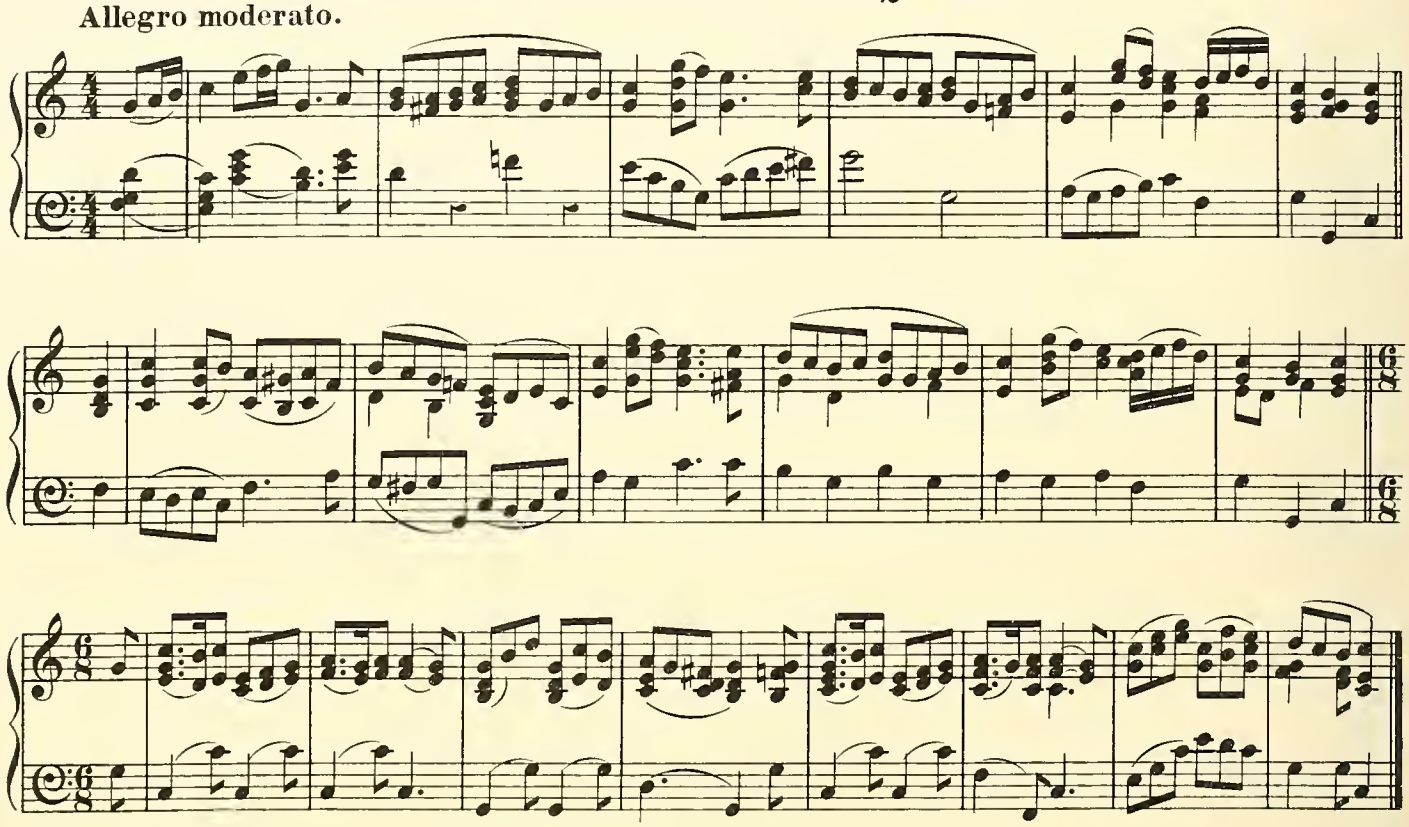
CWYN YR EÖS – The Nightingale's Complaint

Andantino.



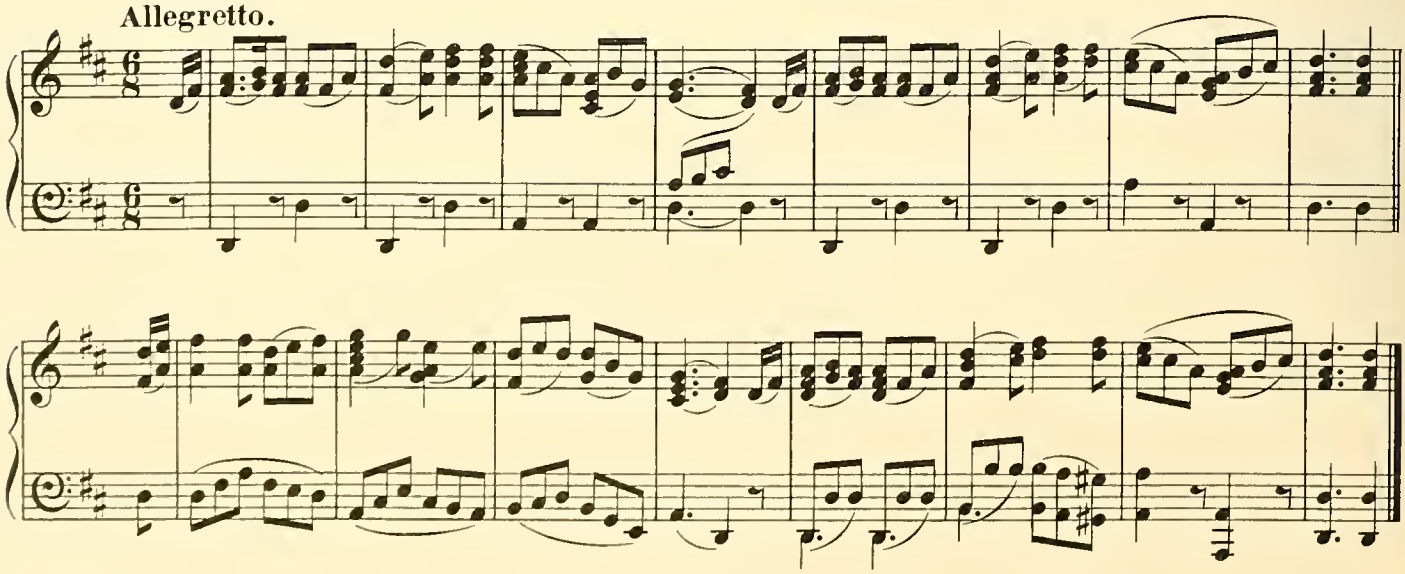
GORCHUDD Y FRENHINES – The Queen's Veil

Allegro moderato.



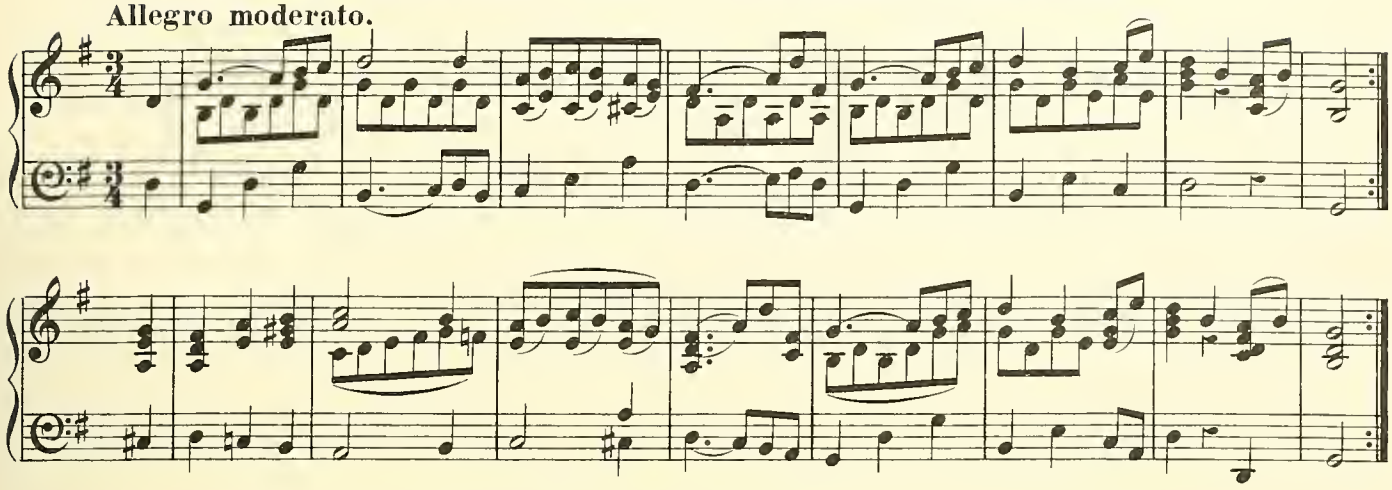
DYDD LLUN Y BOREU – Monday Morning

Allegretto.



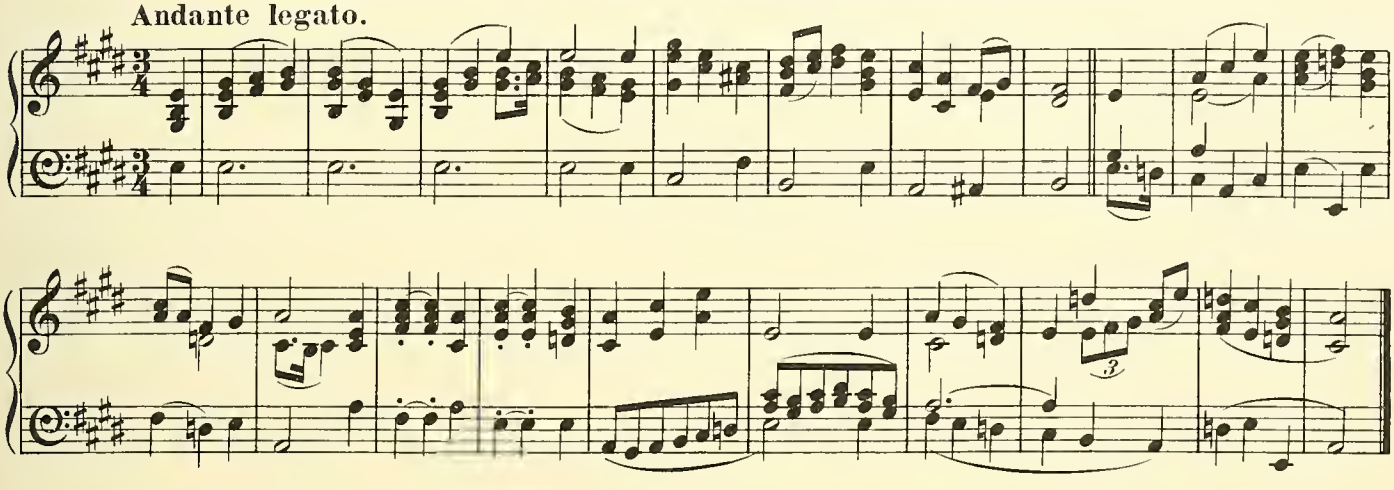
DIFYRWCH GWŶR Y BALA — The Delight of the Bala Men

Allegro moderato.



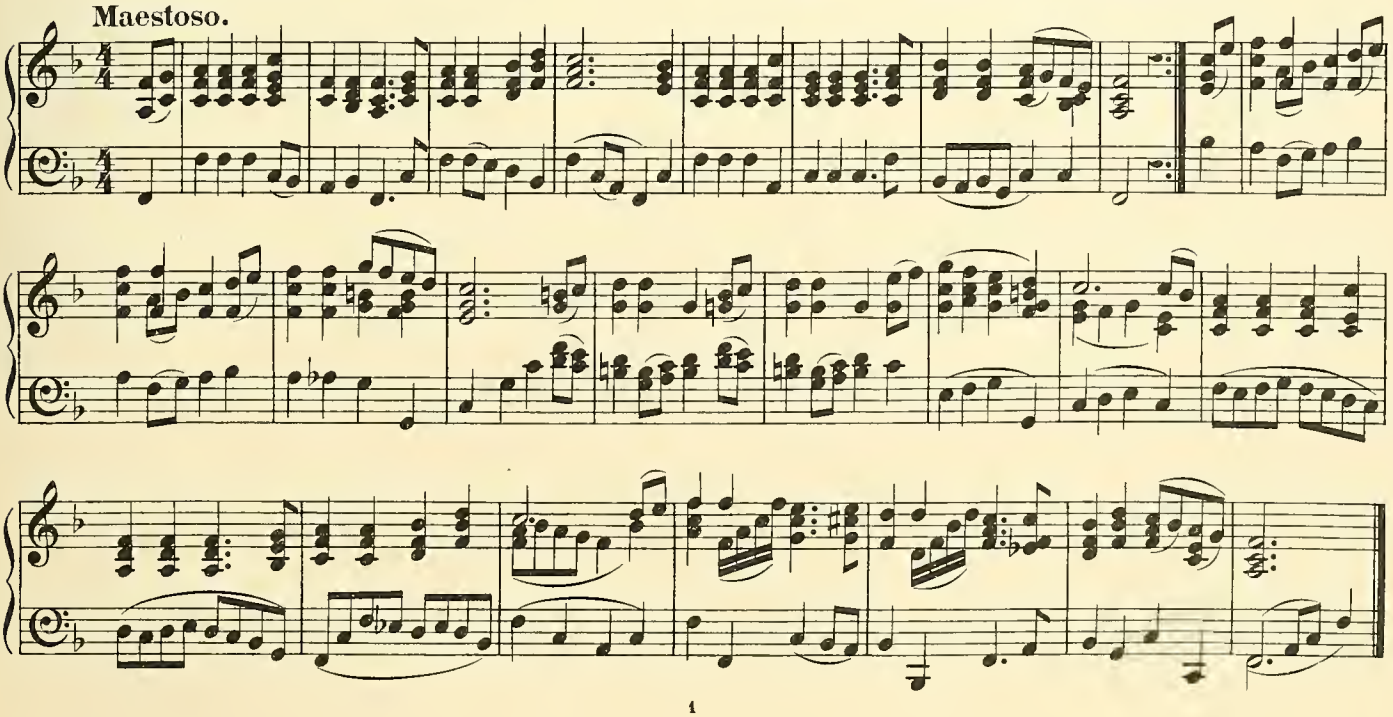
DIFYRWCH GWŶR TRELAI — The Delight of the Trelai Men

Andante legato.



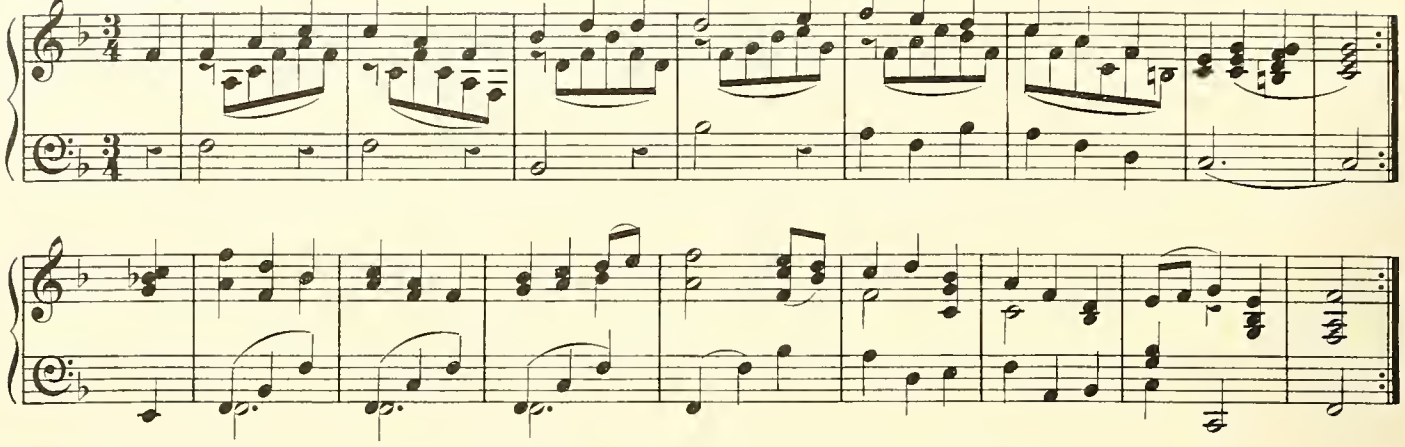
DIFYRWCH GWÛR LLANFABON — The Delight of the Men of Llanfabon

Maestoso.



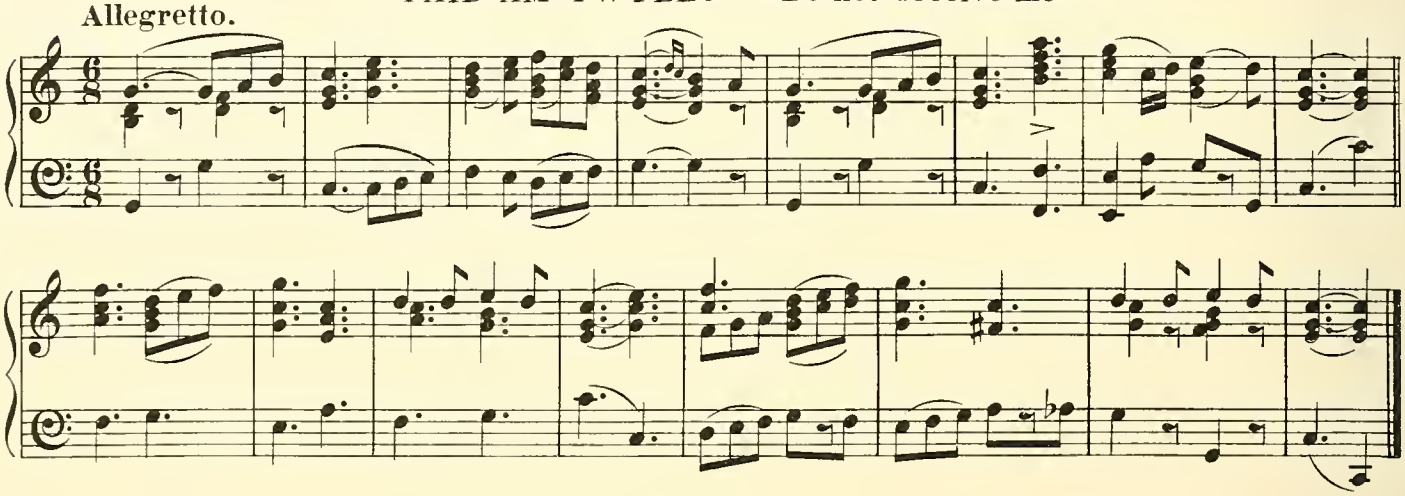
DIFYRWCH GWŶR MARGAM — The Delight of the Men of Margam

Andante.



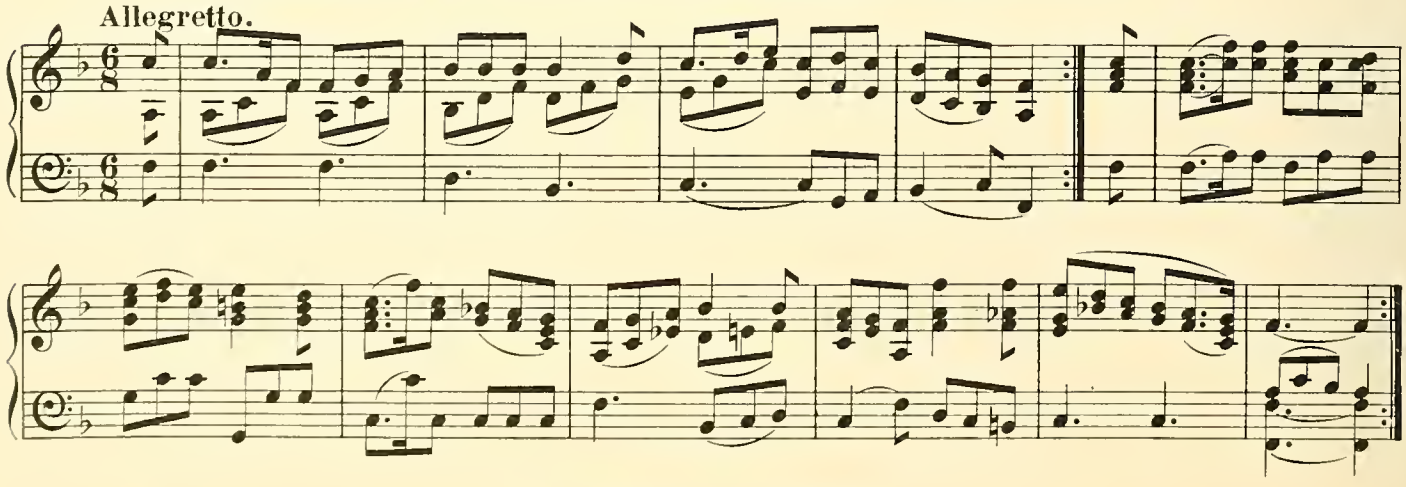
PAID Â'M TWYLLO — Do not deceive me

Allegretto.



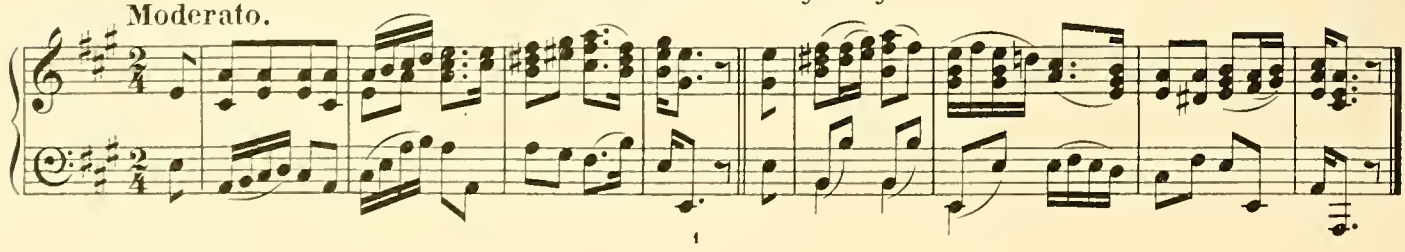
DIFYRWCH DIC DYWYLL — The Delight of Blind Dick

Allegretto.



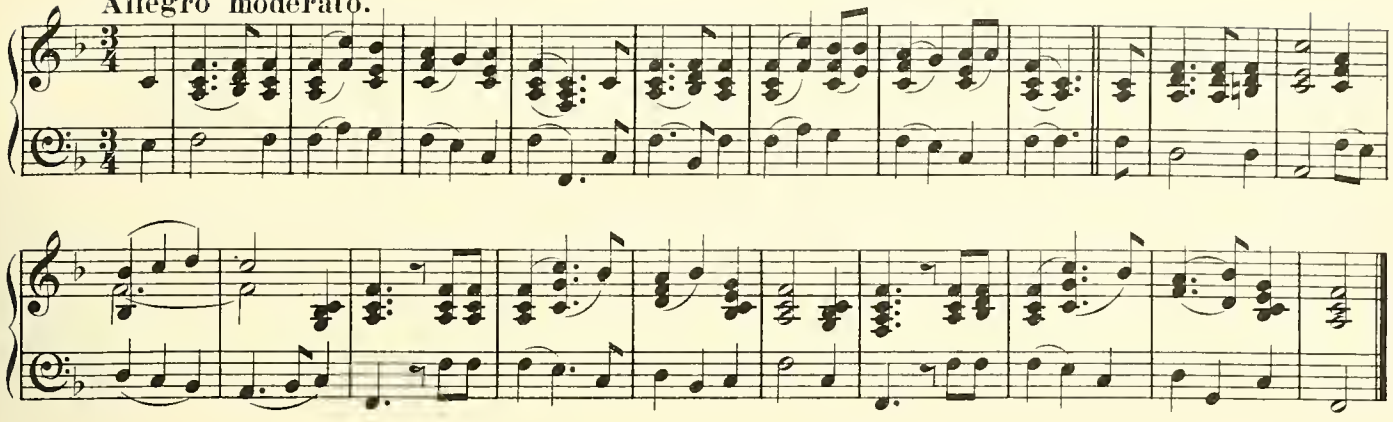
CALANMAI — May-Day

Moderato.



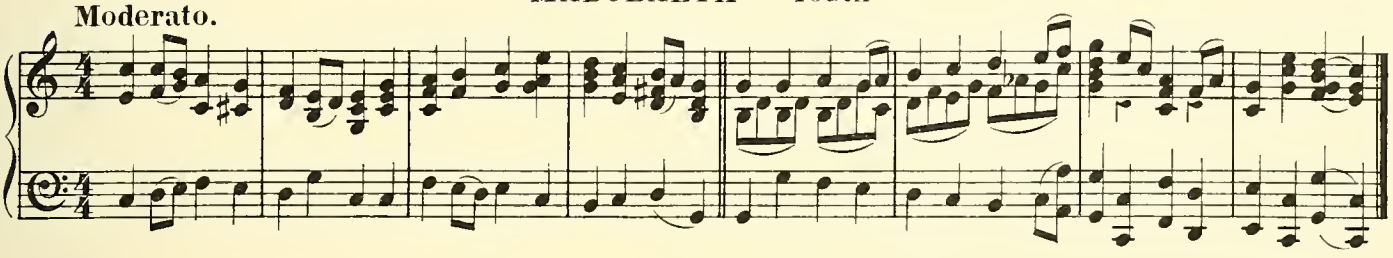
CAINC DIBYN A DOBIN (HELA'R DRYW BACH)—
The strain of Dibin and Dobin(Hunting the Wren)

Allegro moderato.



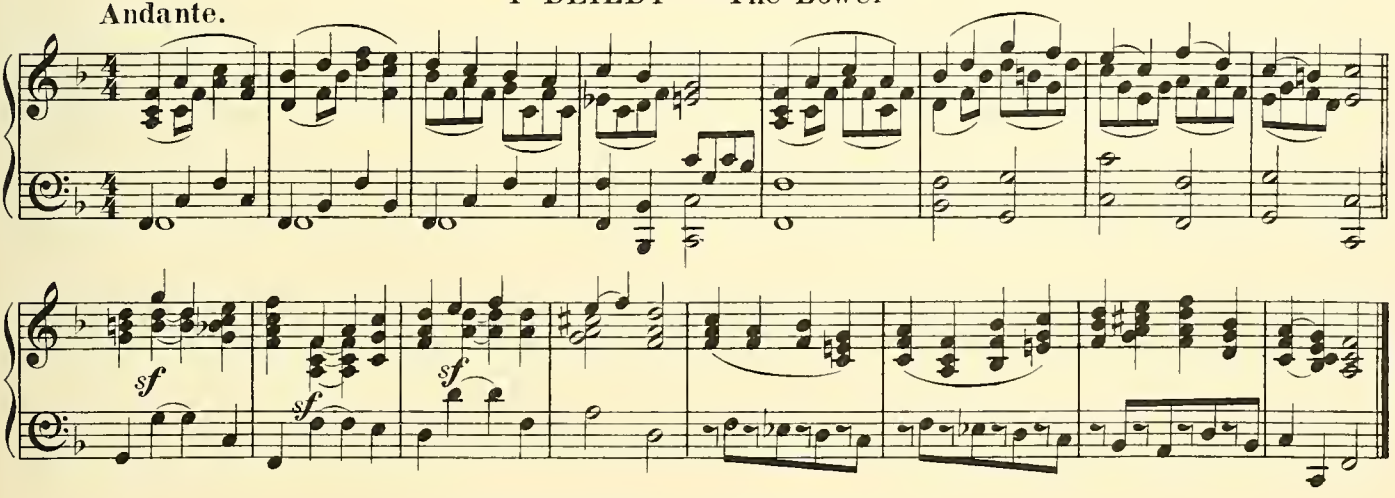
MABOLAETH — Youth

Moderato.



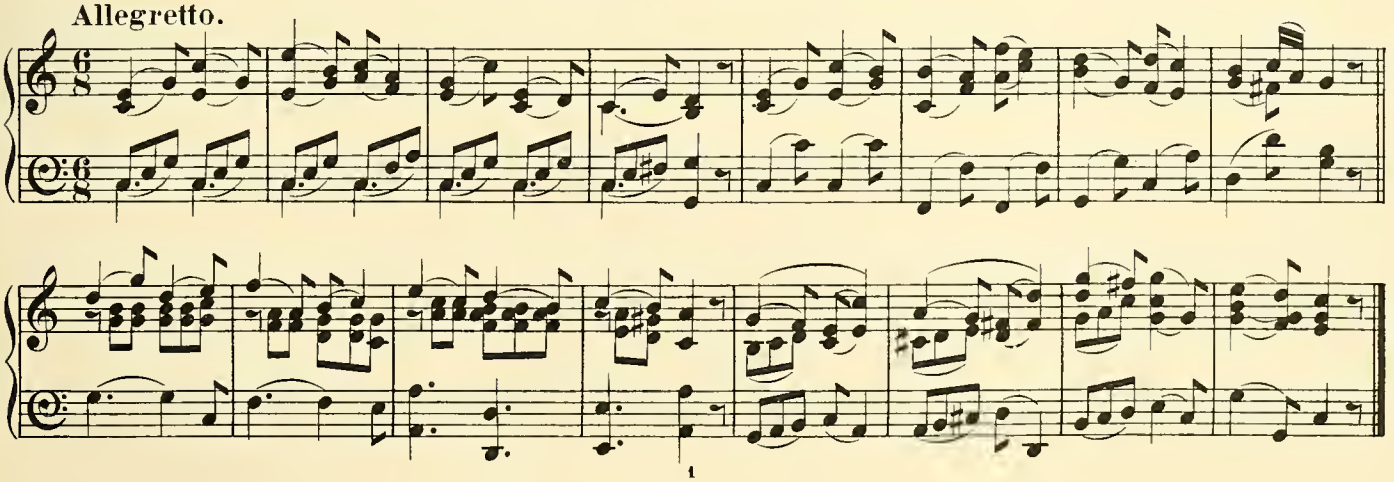
Y DEILDY — The Bower

Andante.



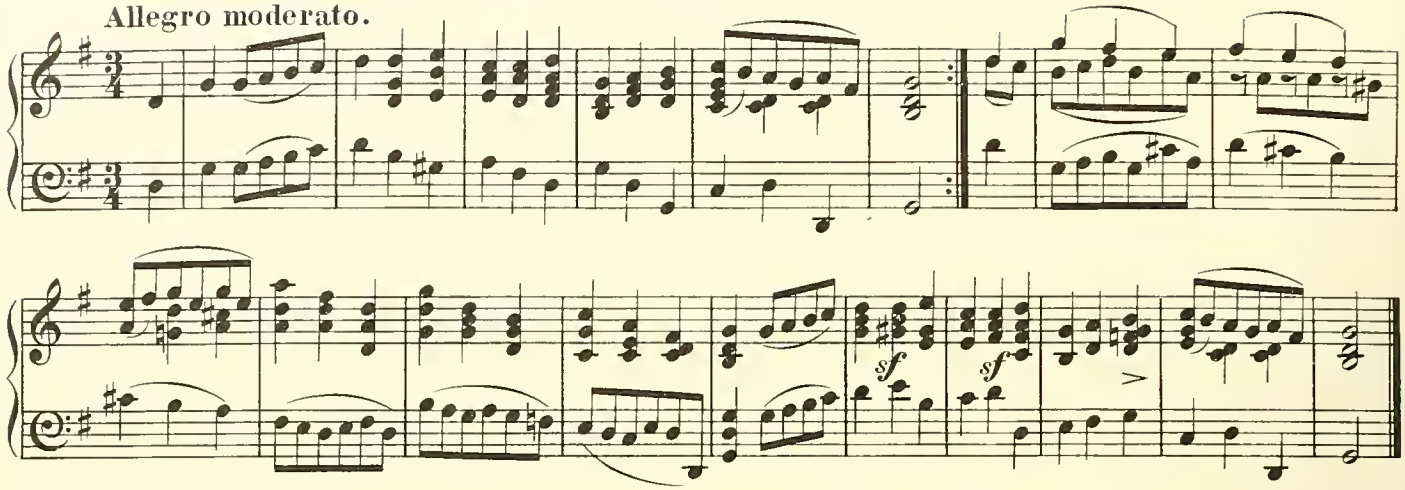
Y CRWYDRYN — The Wanderer

Allegretto.



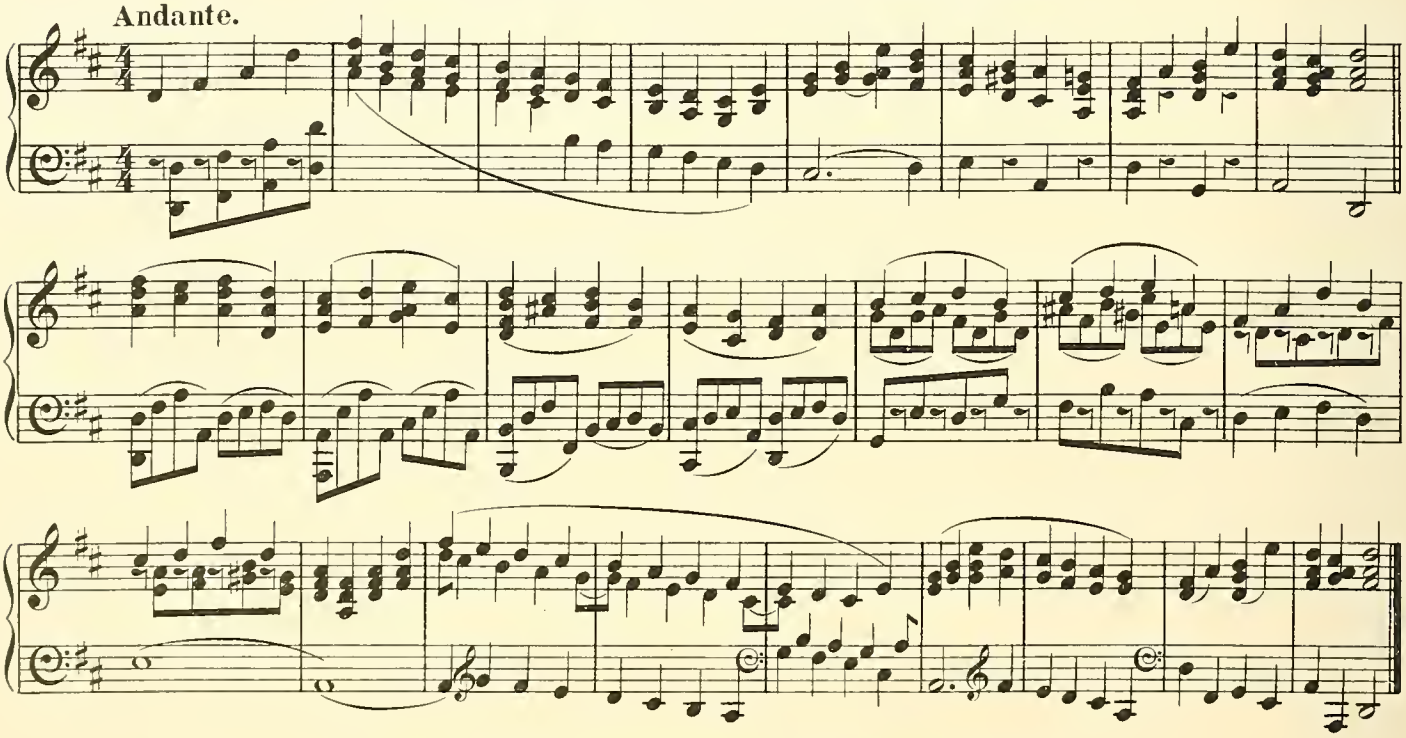
LLYGAD Y DYDD – The Daisy

Allegro moderato.



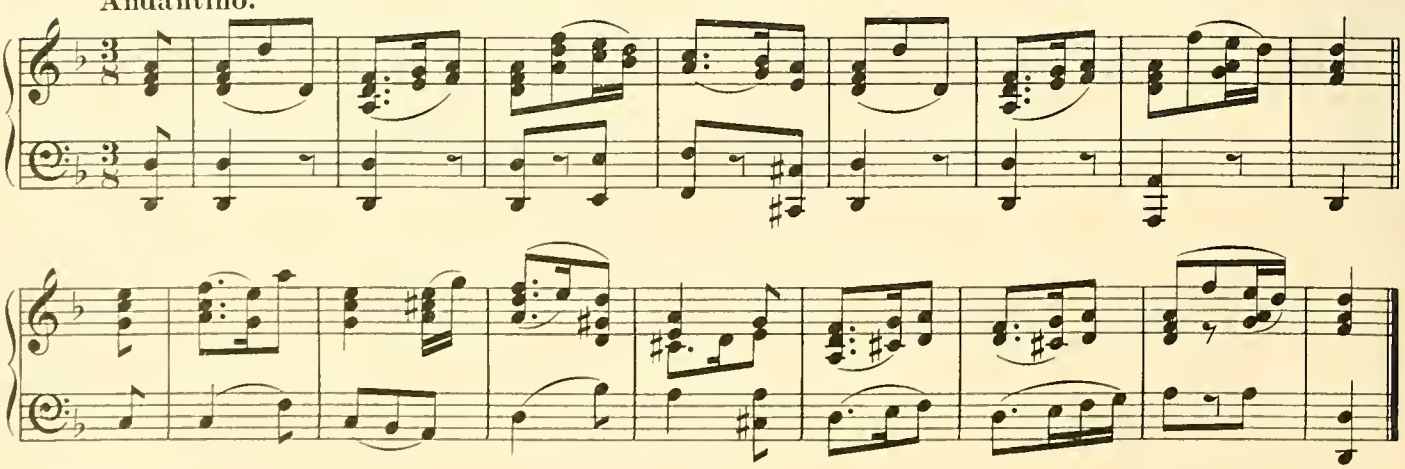
HIR-DDYDD HÂF – The Long Summer Day.

Andante.



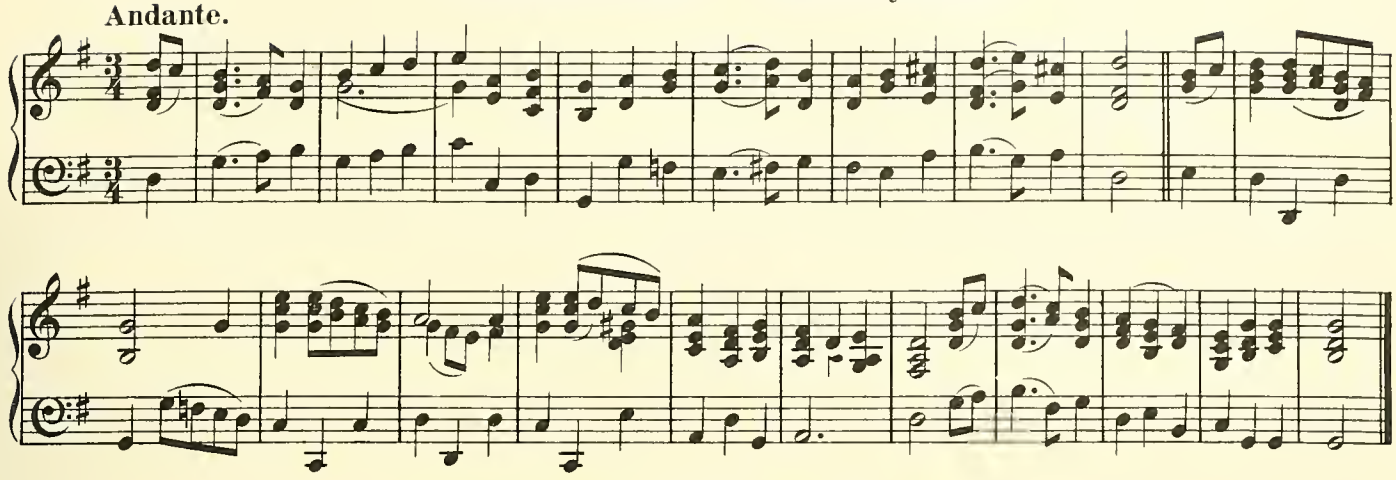
BEDD Y FRENHINES – The Queen's Grave

Andantino.



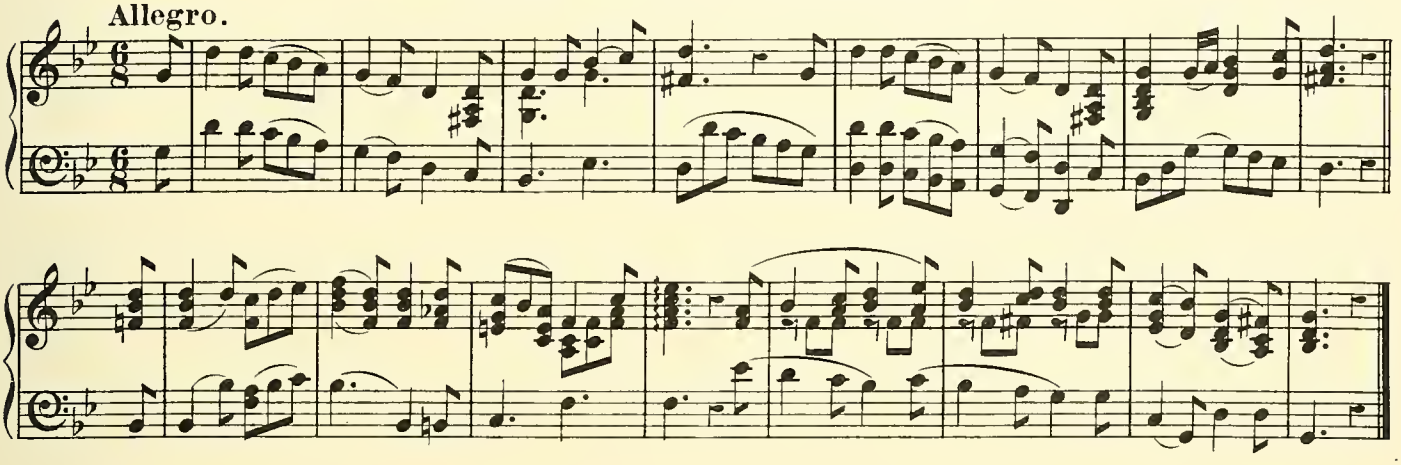
Y GARREG LWYD — The Grey Stone

Andante.



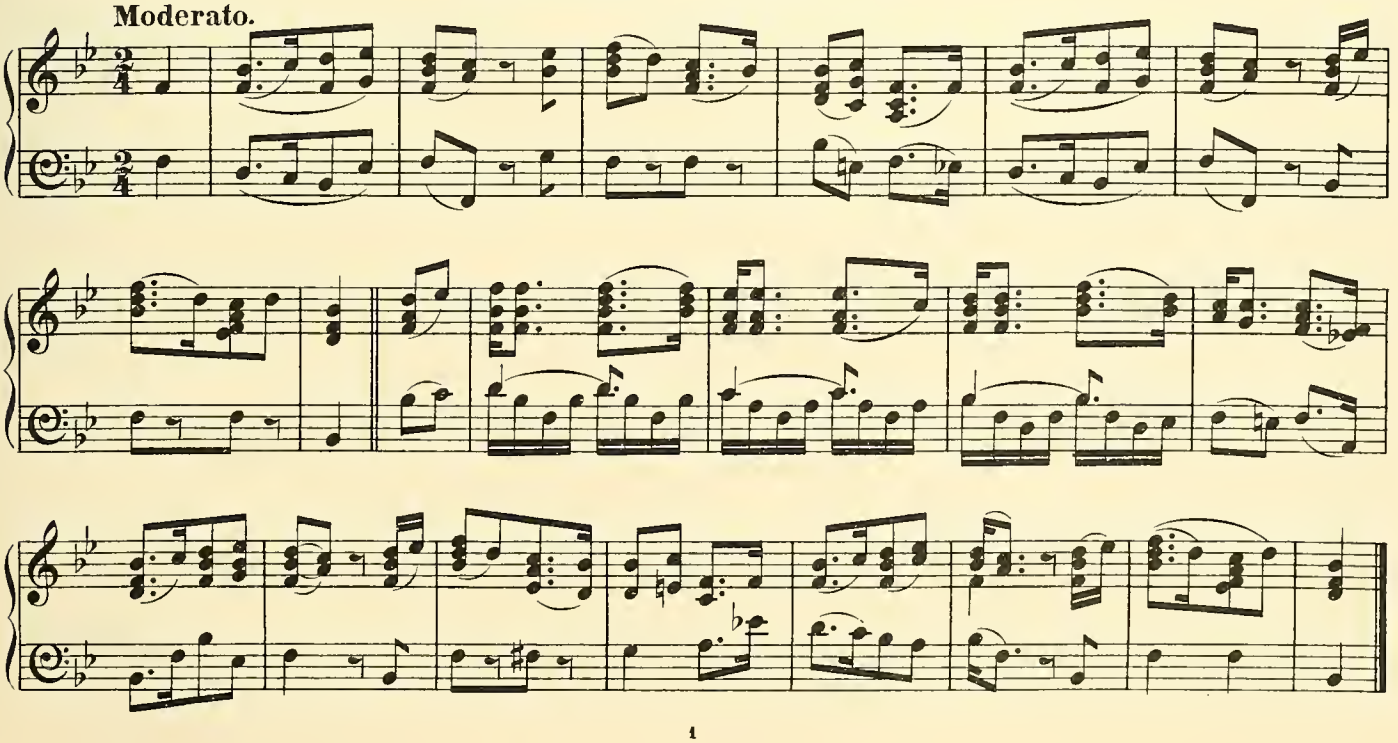
FFARWEL MARI — Farewell Mary

Allegro.



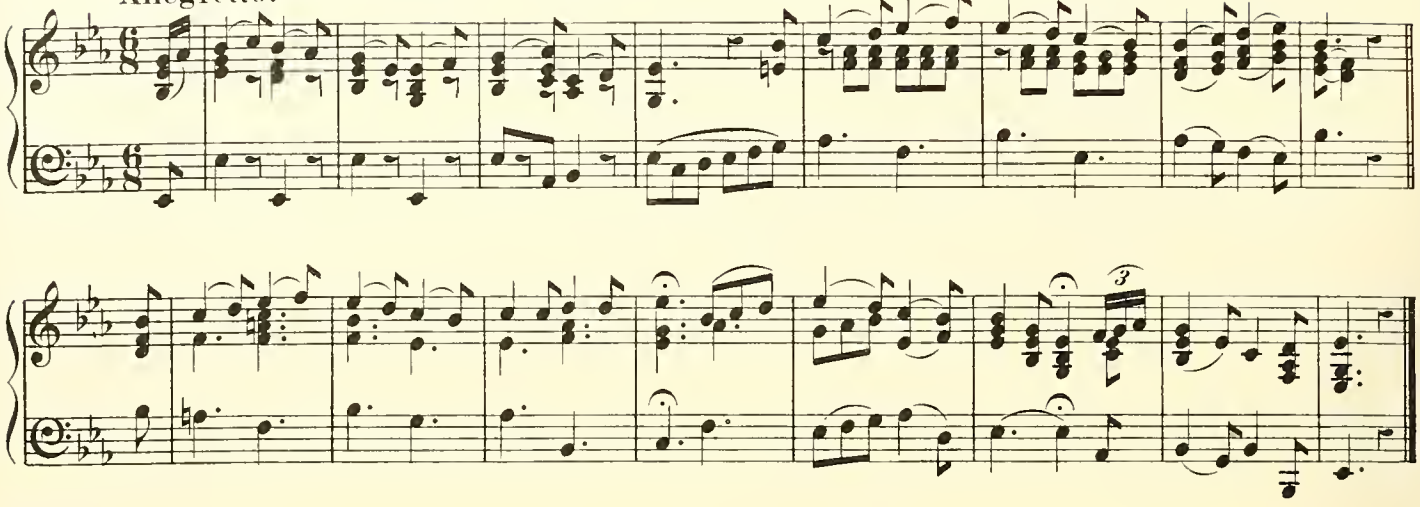
Y BRYNCIN — The Hillock.

Moderato.



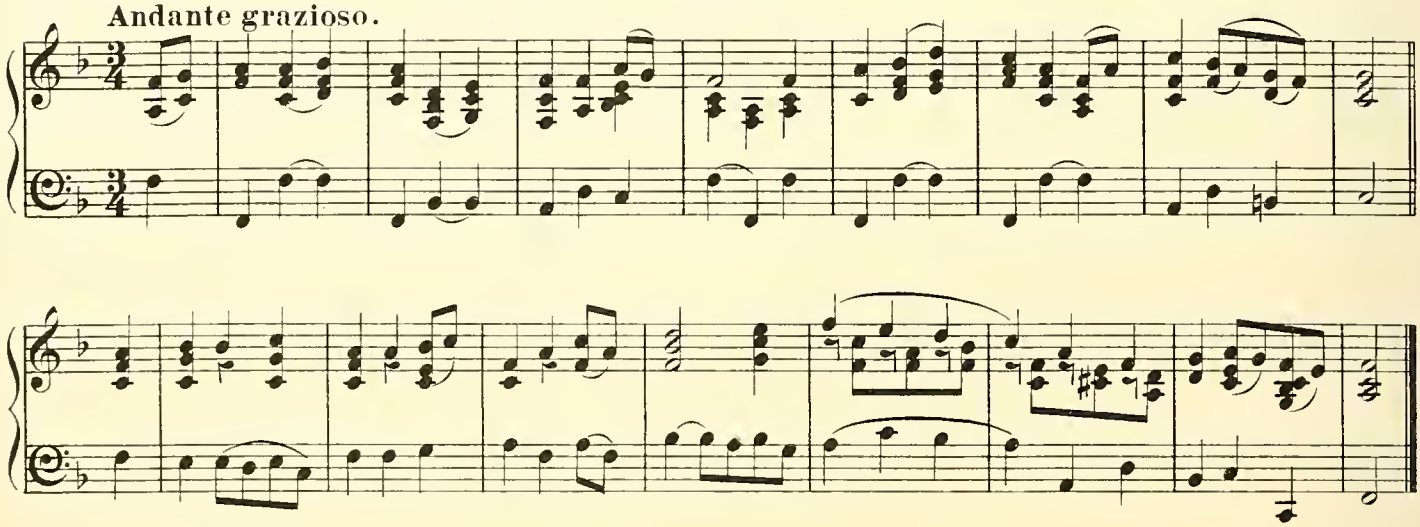
HOFFDER IOLO MORGANWG — Iolo Morganwg's Delight

Allegretto.



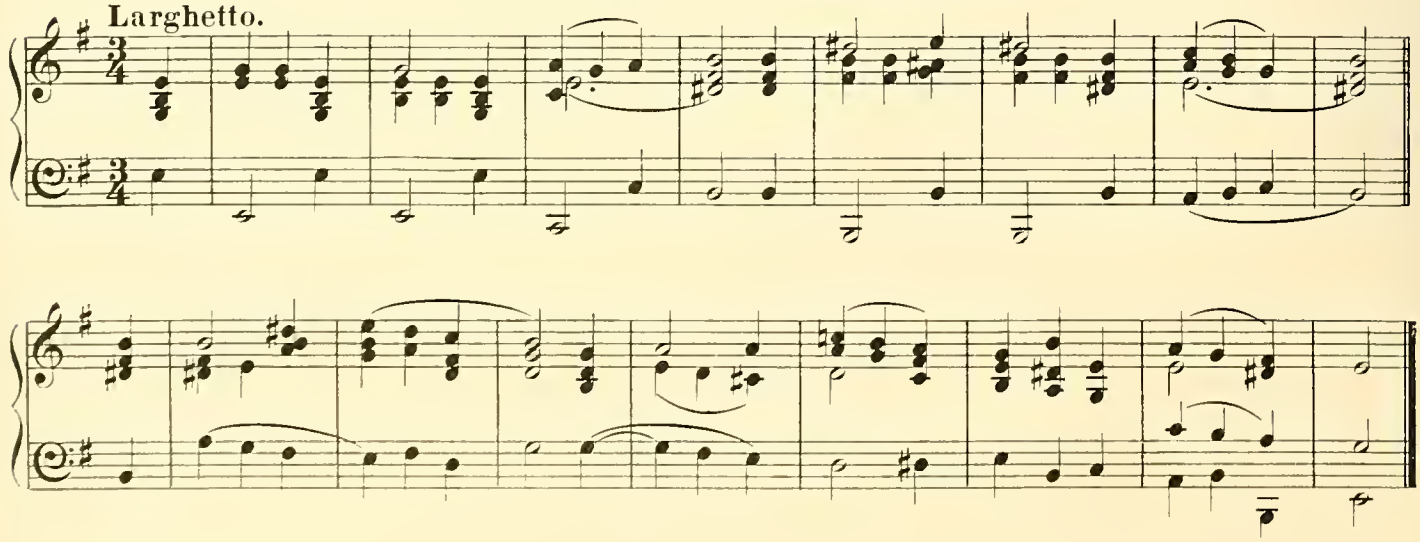
DIFYRWCH IFOR HAEL — The Delight of Ivor Hael

Andante grazioso.



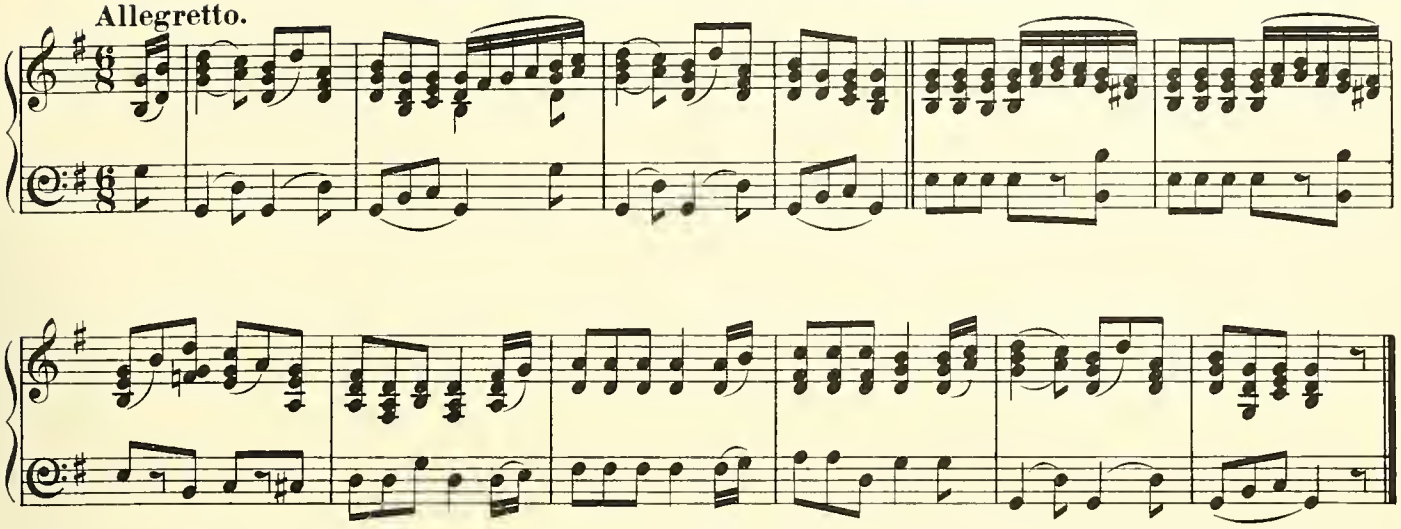
Y CWPER MWYN — The Gentle Cooper

Larghetto.



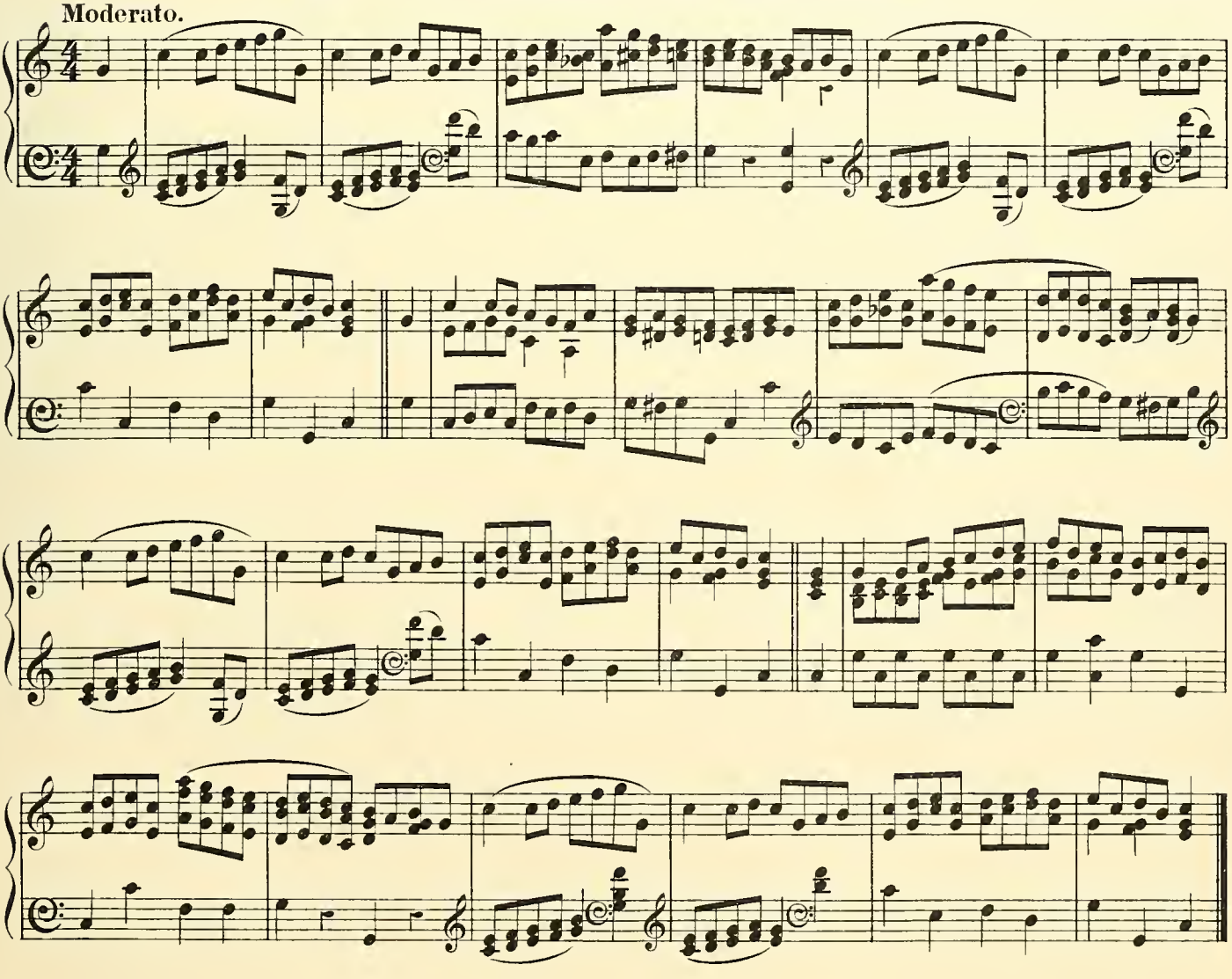
SÎR FÔN BACH — My dear Anglesey

Allegretto.



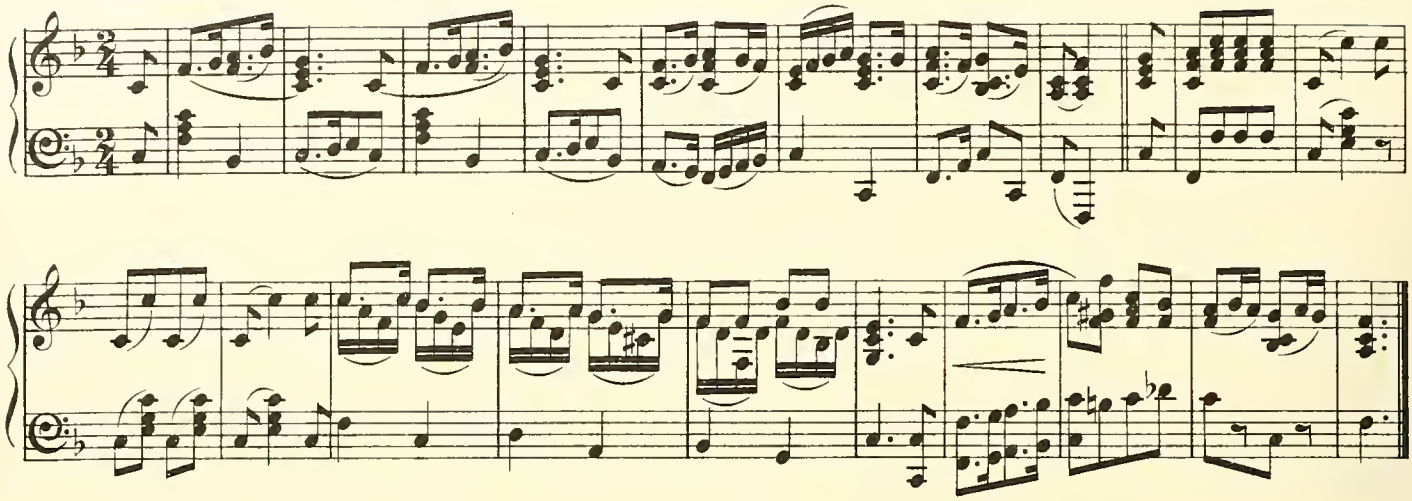
NAID TROS LANERCH — A leap o'er the glade

Moderato.



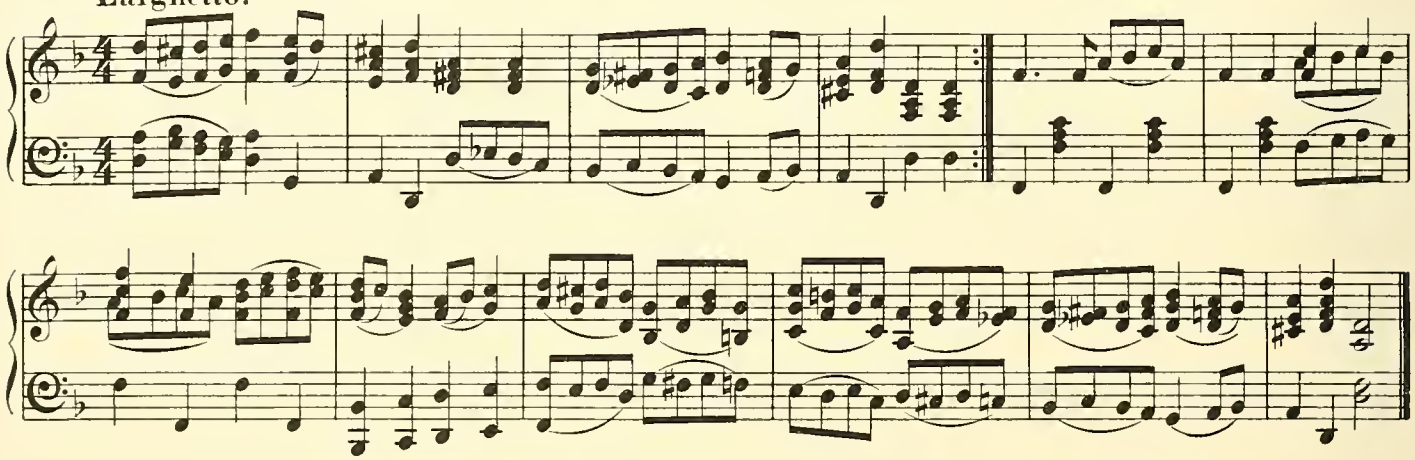
LLAIS NEL PUW — Nelly Pugh's voice

Andante.



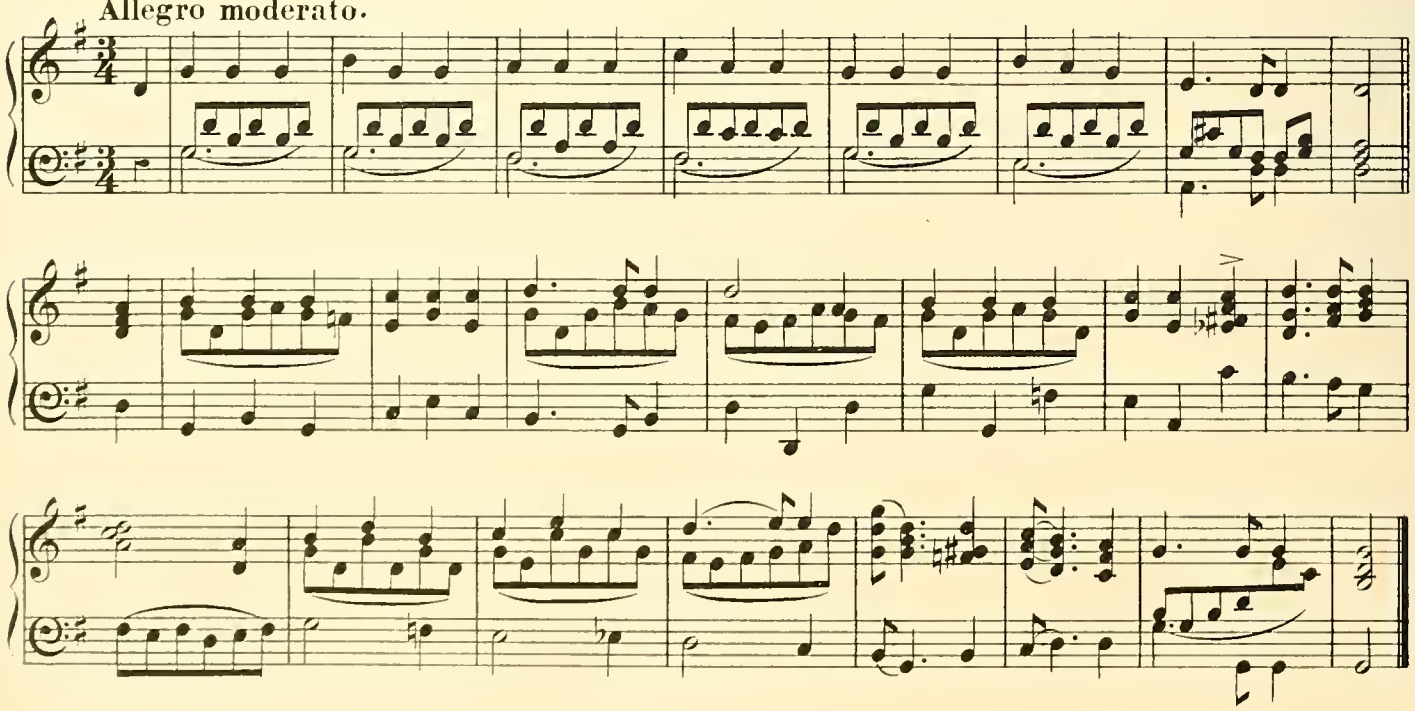
HOFF-FRON — Fond Heart

Larghetto.



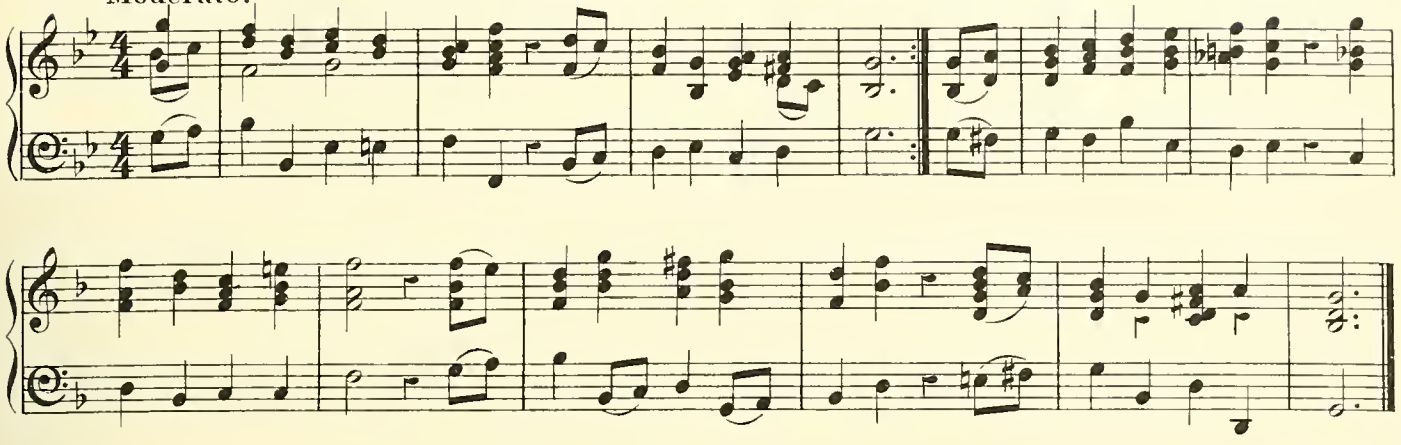
CRAIG-Y-DÓN — Craig-y-dón

Allegro moderato.



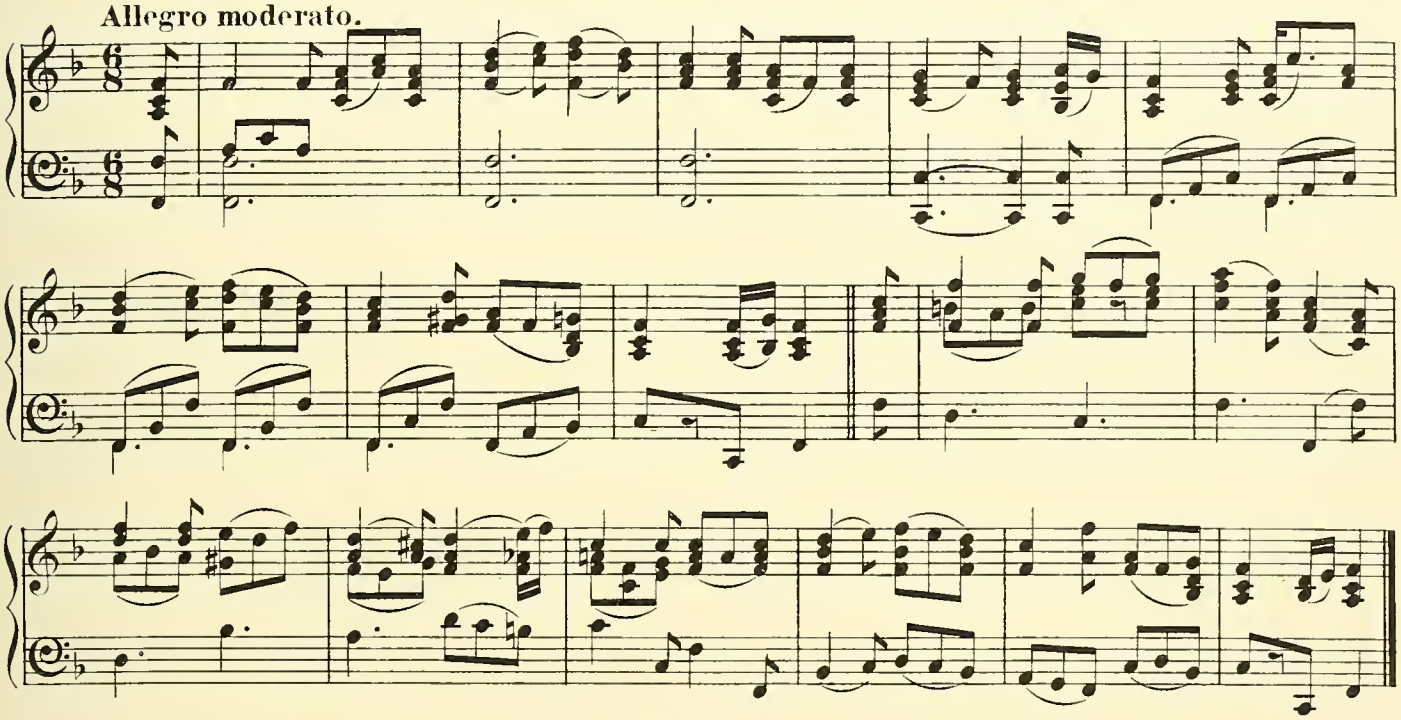
BRYNIAU'R WERDDON[2] — The Hills of Ireland[2]

Moderato.



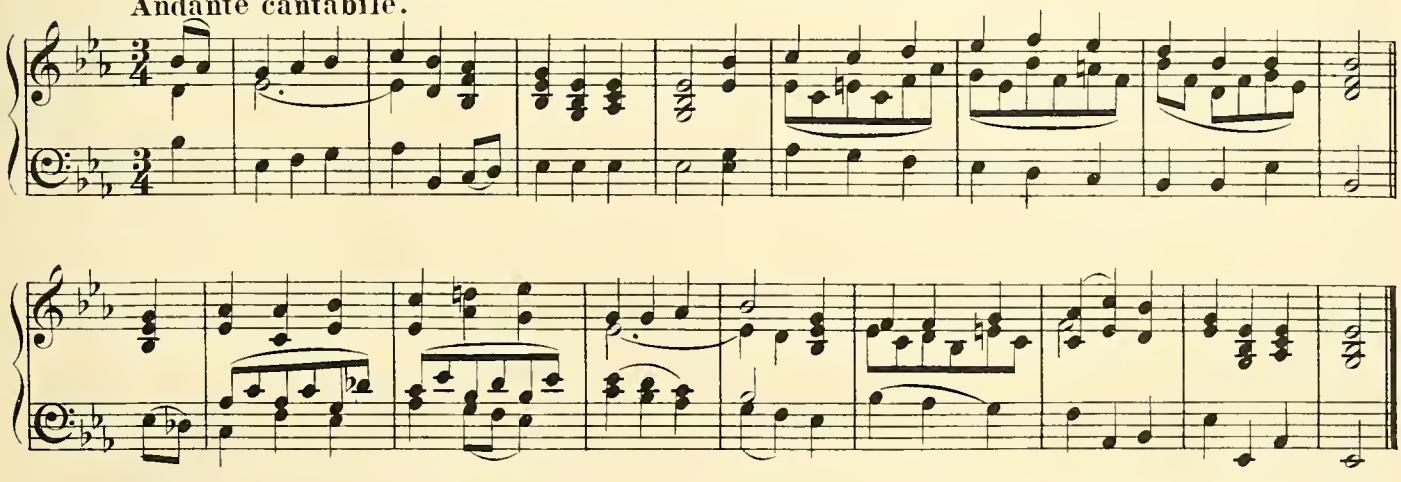
BEDD Y MORWR — The Sailor's Grave

Allegro moderato.



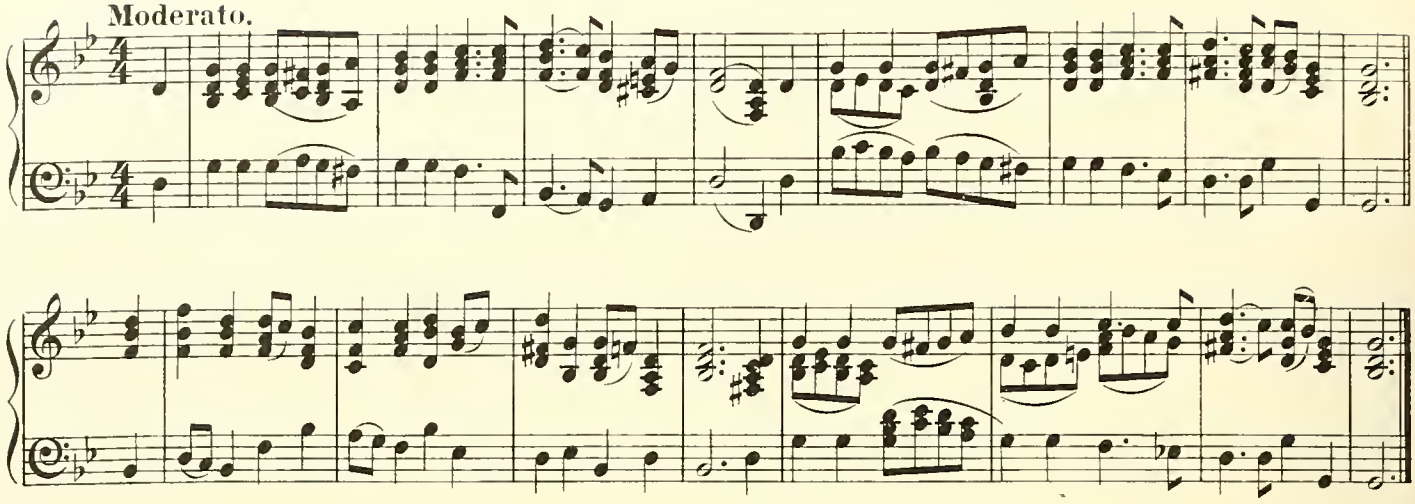
GRO' R AFON — River-side Pebbles

Andante cantabile.



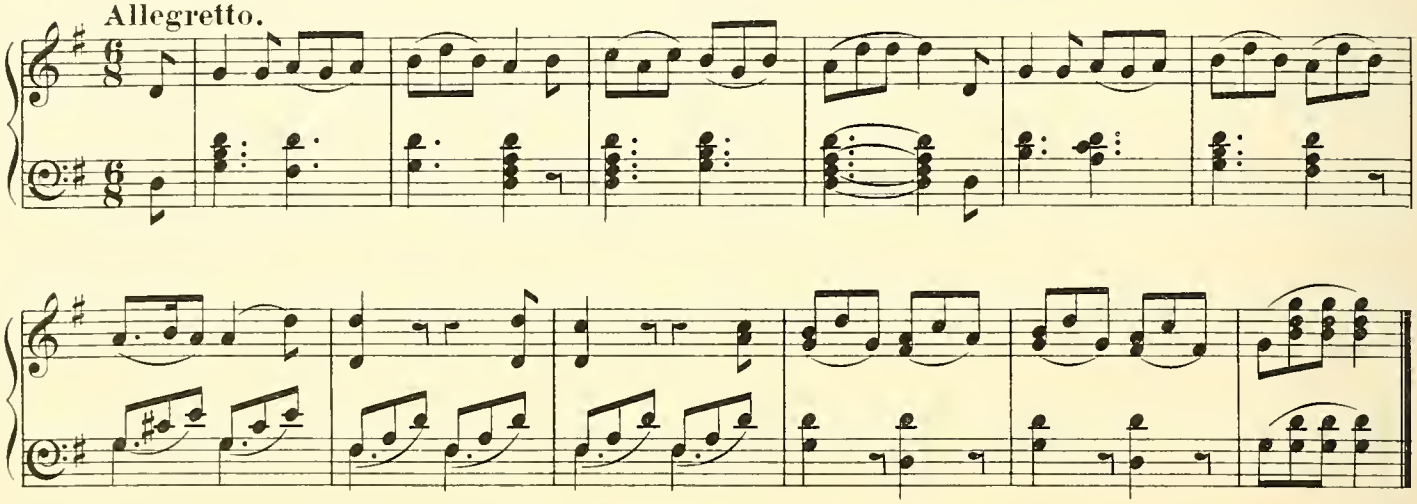
BALEDWYR NEFYN — Nevin Ballad Singers

Moderato.



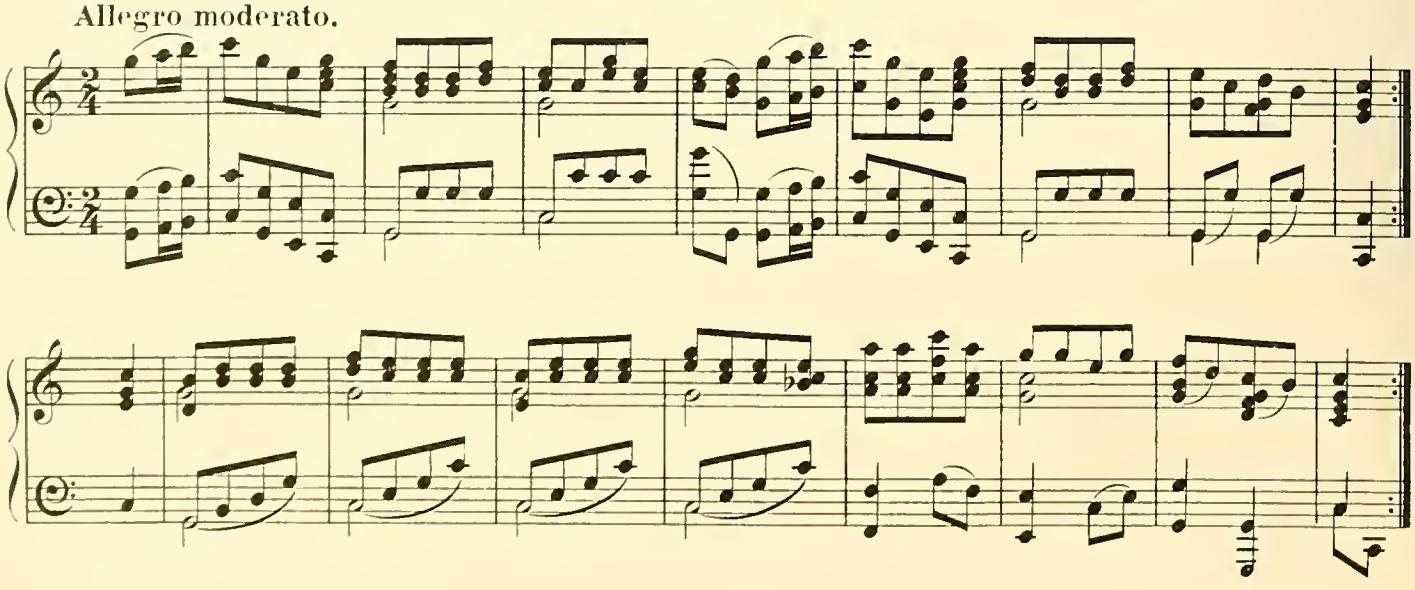
YMGYRCH-DÔN CAPTAIN MORGAN — Captain Morgan's War March

Allegretto.



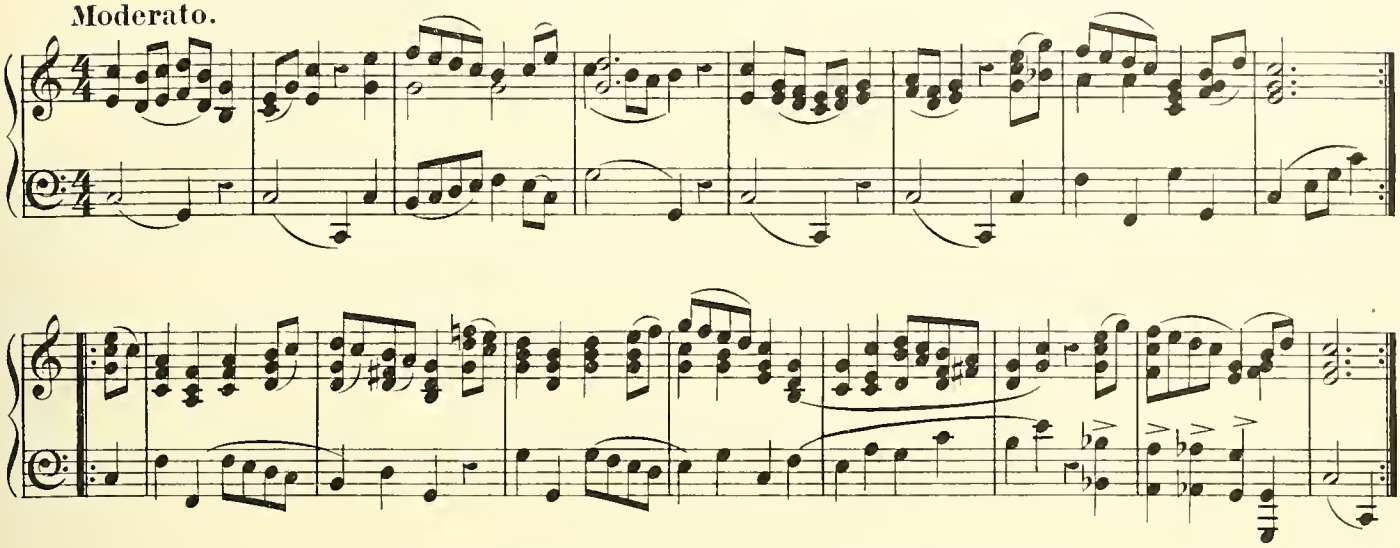
YMGYRCH-DÔN Y WAENLWYD — The Waenlwyd War March

Allegro moderato.



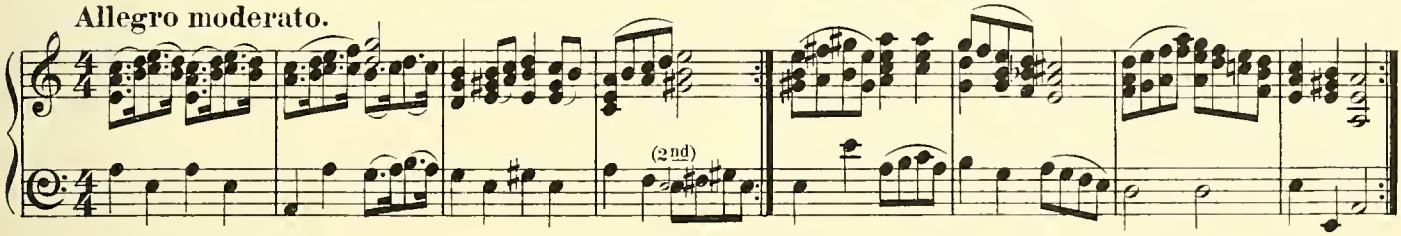
GORFOLEDD GWŶR MEIRION – The Rejoicing of the Men of Meirion

Moderato.



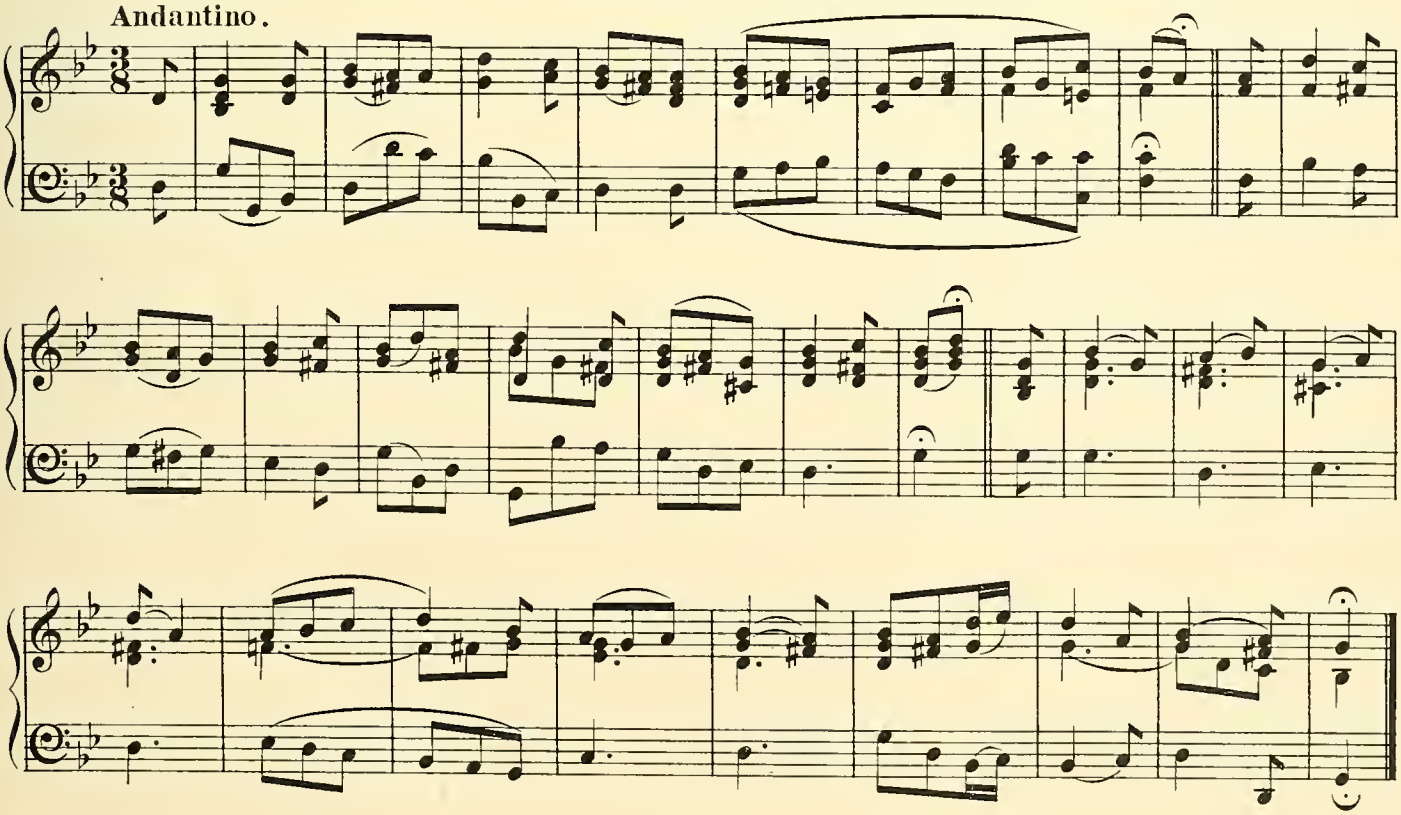
DIDDAN CAPTAIN MORGAN — Captain Morgan's Diversion

Allegro moderato.



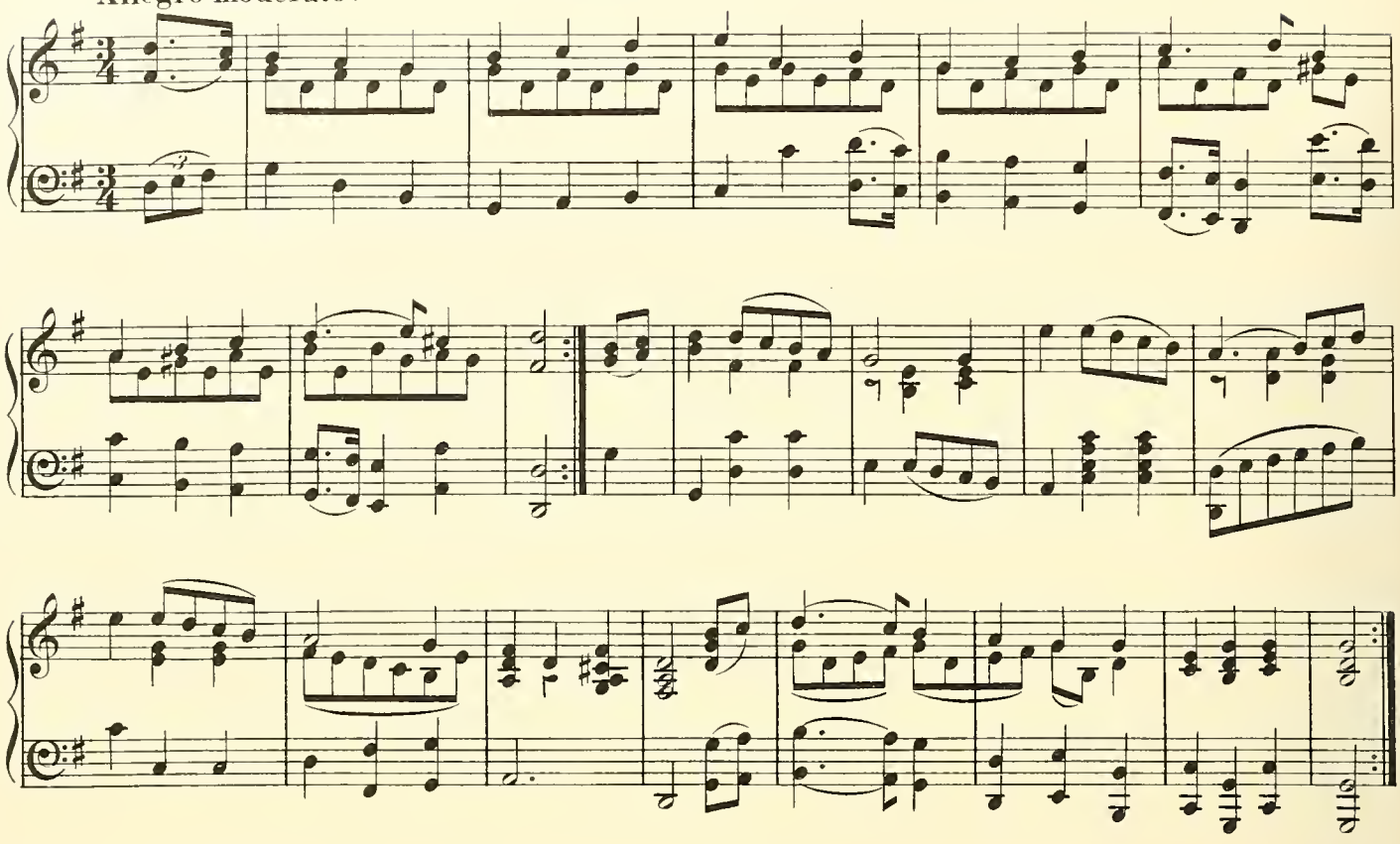
FFARWEL GWÂR ABERFFRAW — The Men of Aberffraw's Farewell

Andantino.



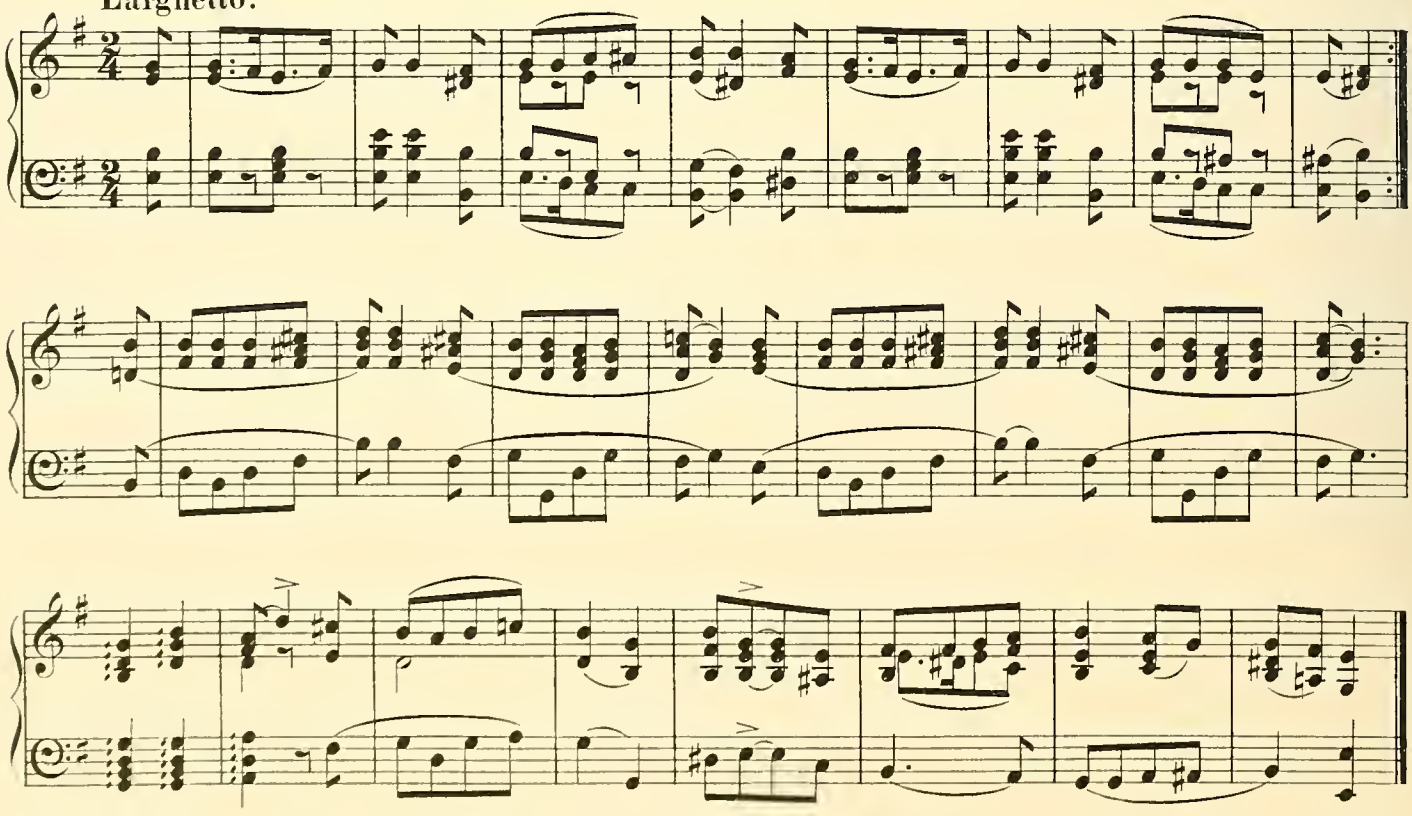
CONSÊT GWŶR PENMORFA — The Men of Penmorva's Fancy

Allegro moderato.



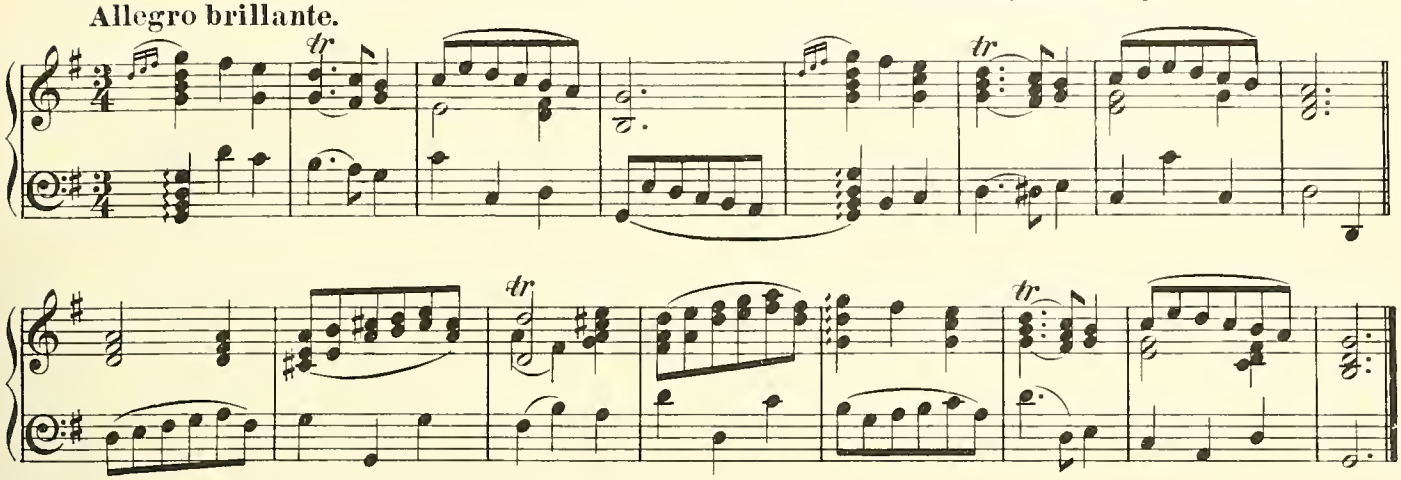
CONSÊT GWŶR ABERFFRAW — The Men of Aberffraw's Fancy

Larghetto.



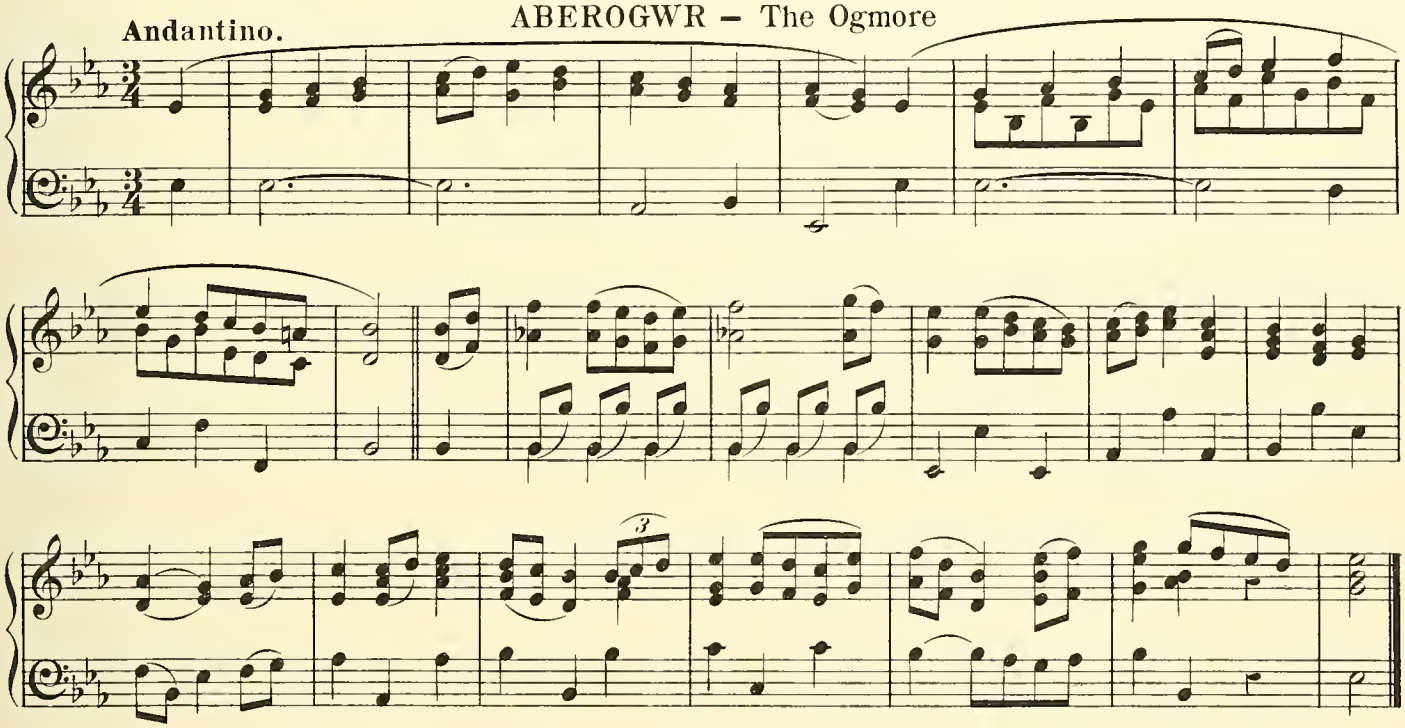
CONSÊT IFAN GLANTEIFI — Evan of Glantivy's Fancy

Allegro brillante.



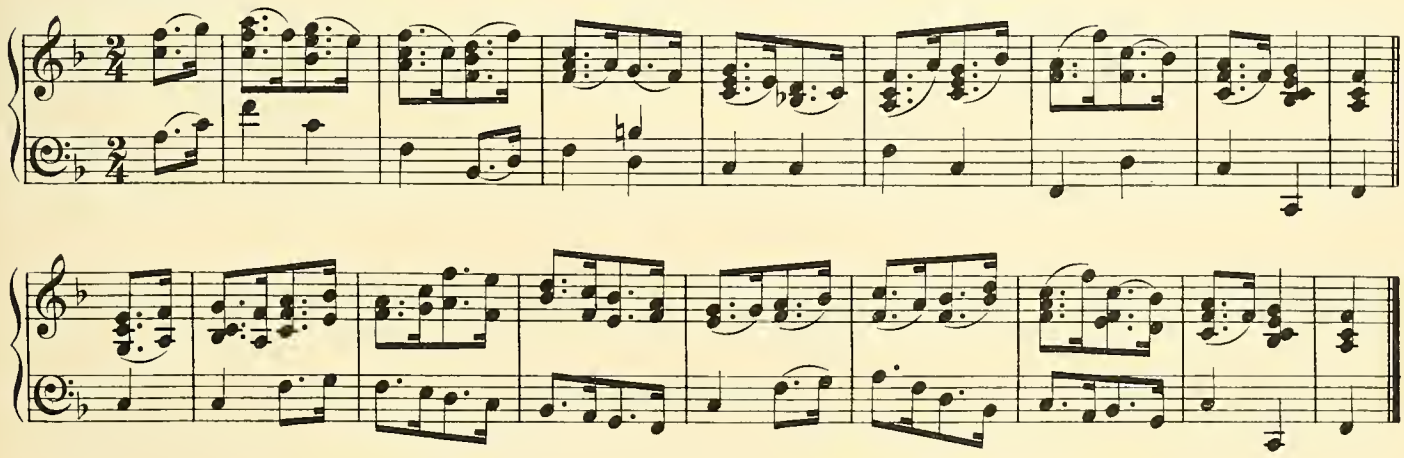
ABEROGWR — The Ogmore

Andantino.



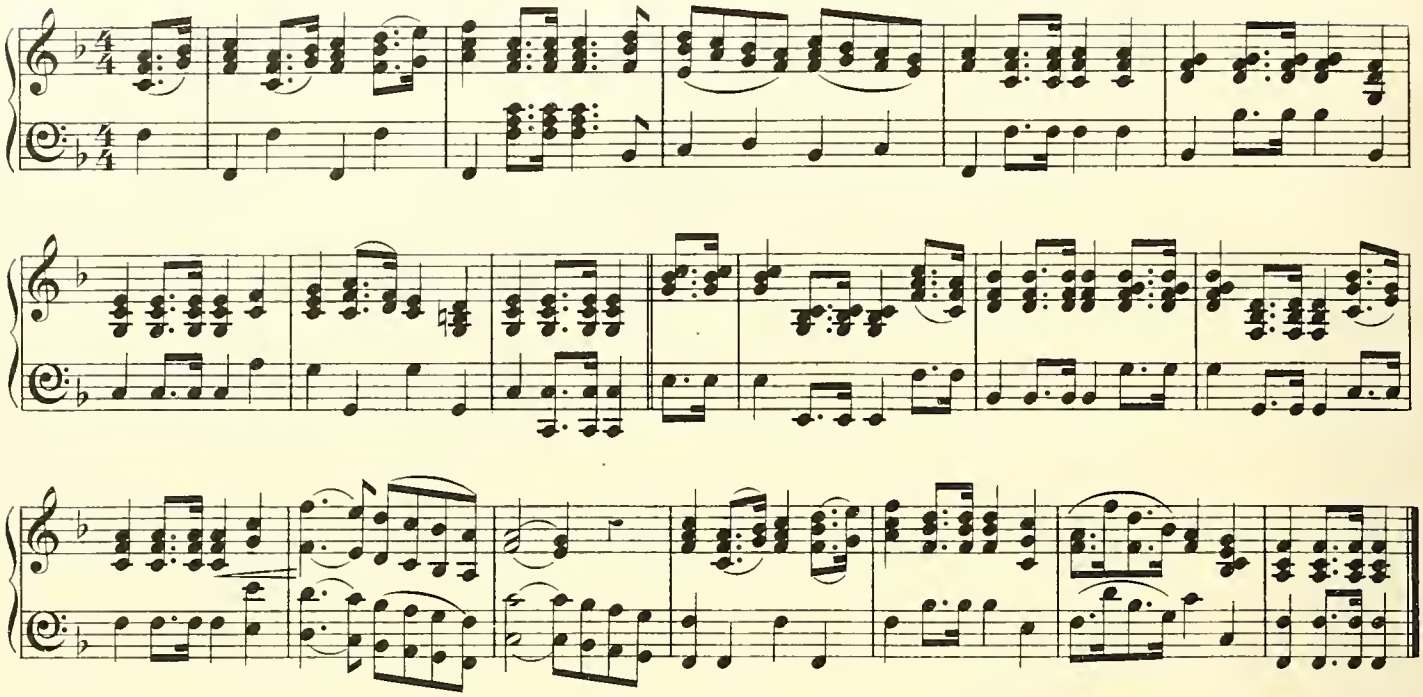
DAFYDD AB WILLIAM — David ab William.

Moderato.



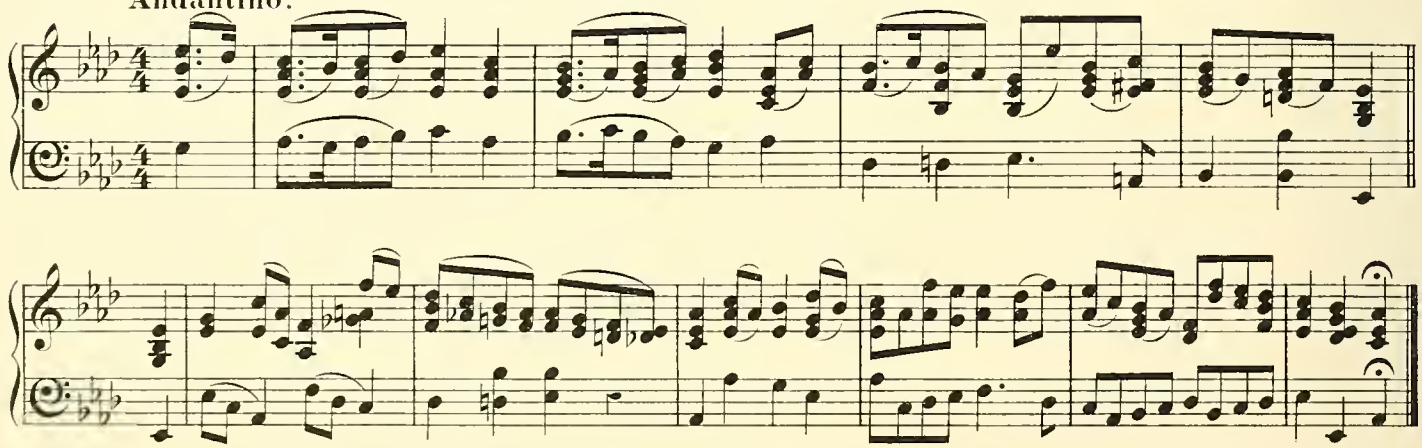
CASTELL PRISTEN — Presteign Castle

Allegro.



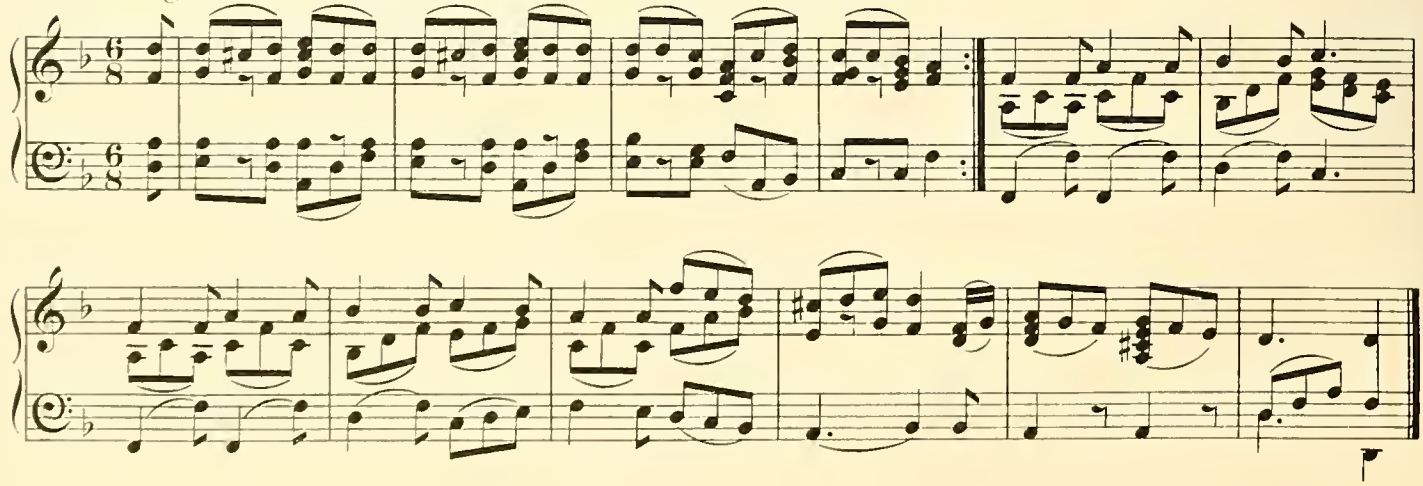
CAINC SHONET — Janet's Strain

Andantino.



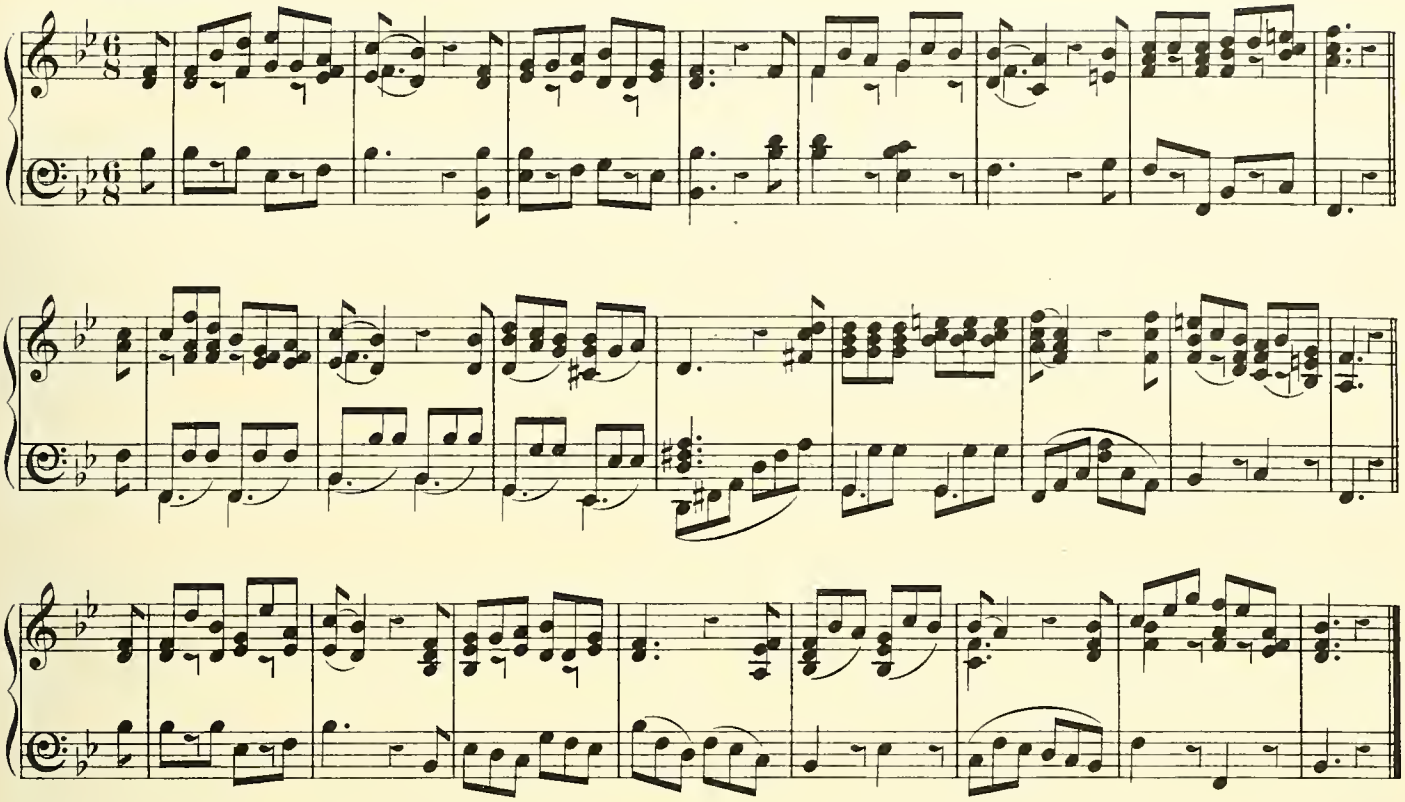
MARWNAD YR HELIWR — The Huntsman's Dirge

Allegretto.



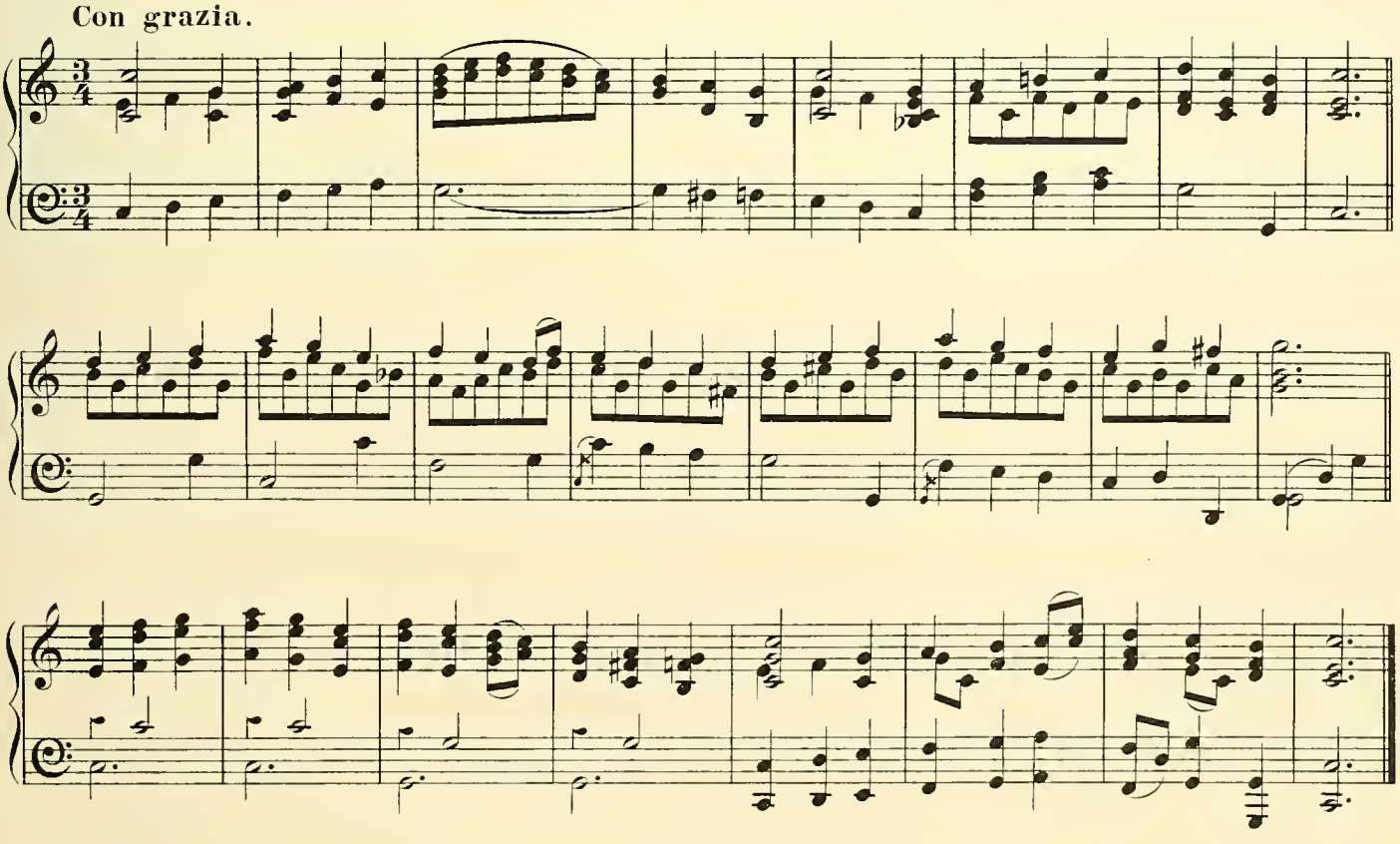
ENHUDDIAD Y TÀN — Covering the fire

Moderato.



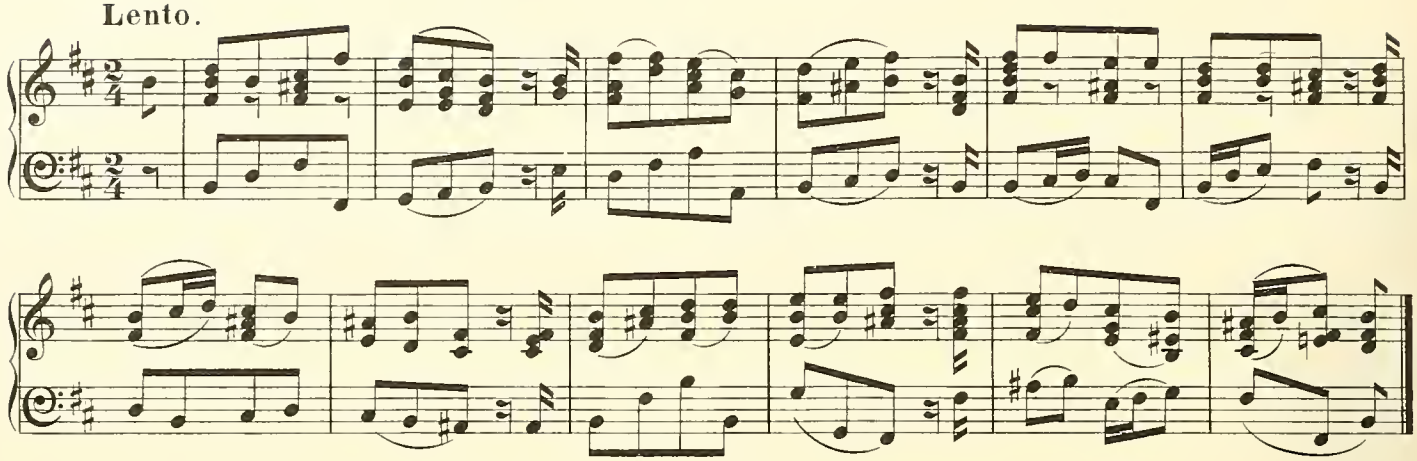
Y LLWYN DRAIN — The Thorn bush

Con grazia.



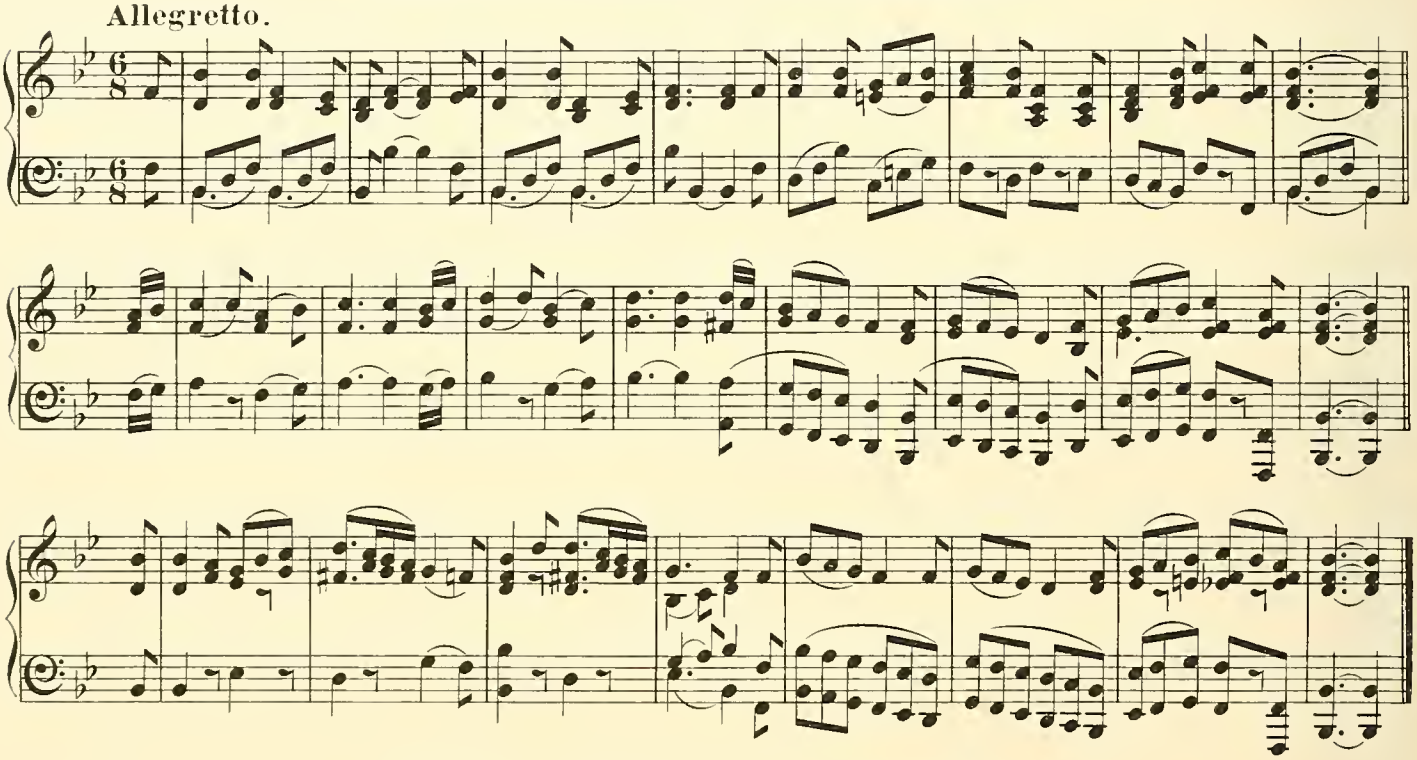
CARIAD-GLWYF — Love-sickness

Lento.



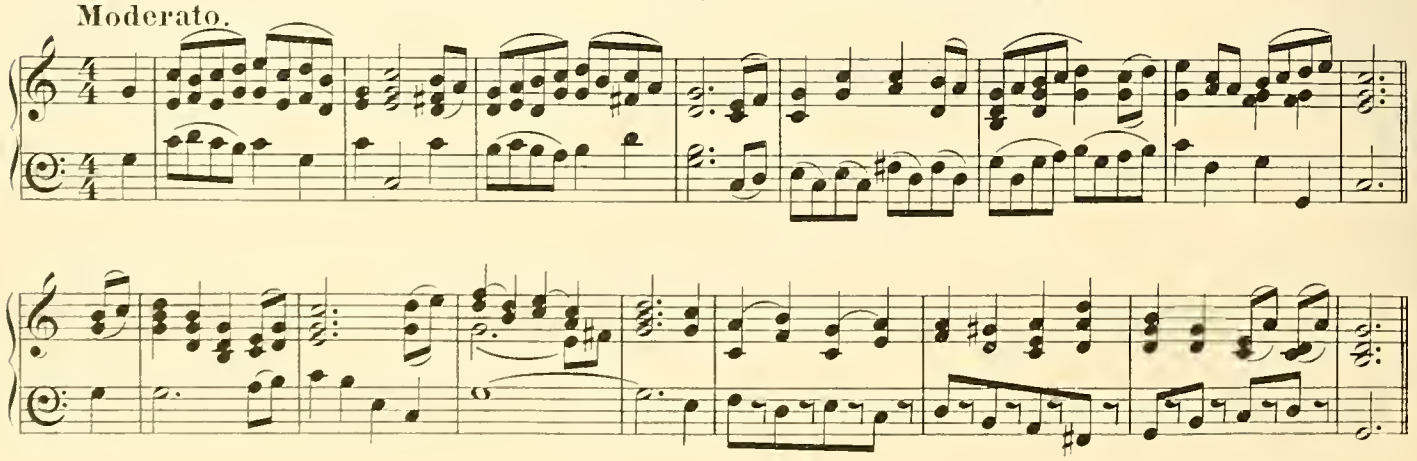
SAWDL Y FUWCH (1) — The Cow's Heel (1)

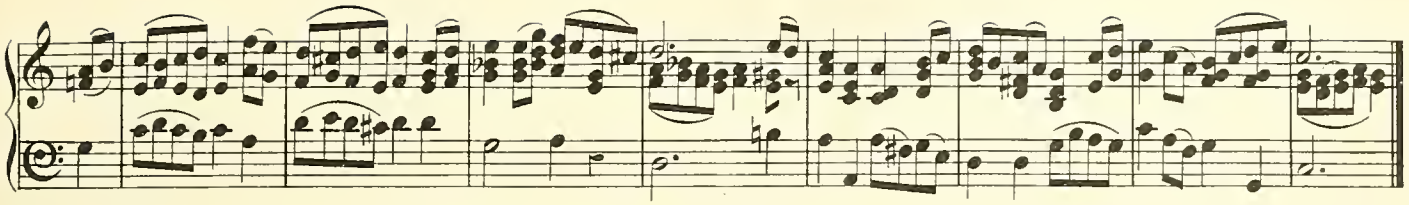
Allegretto.



SAWDL Y FUWCH (2) — The Cow's Heel (2)

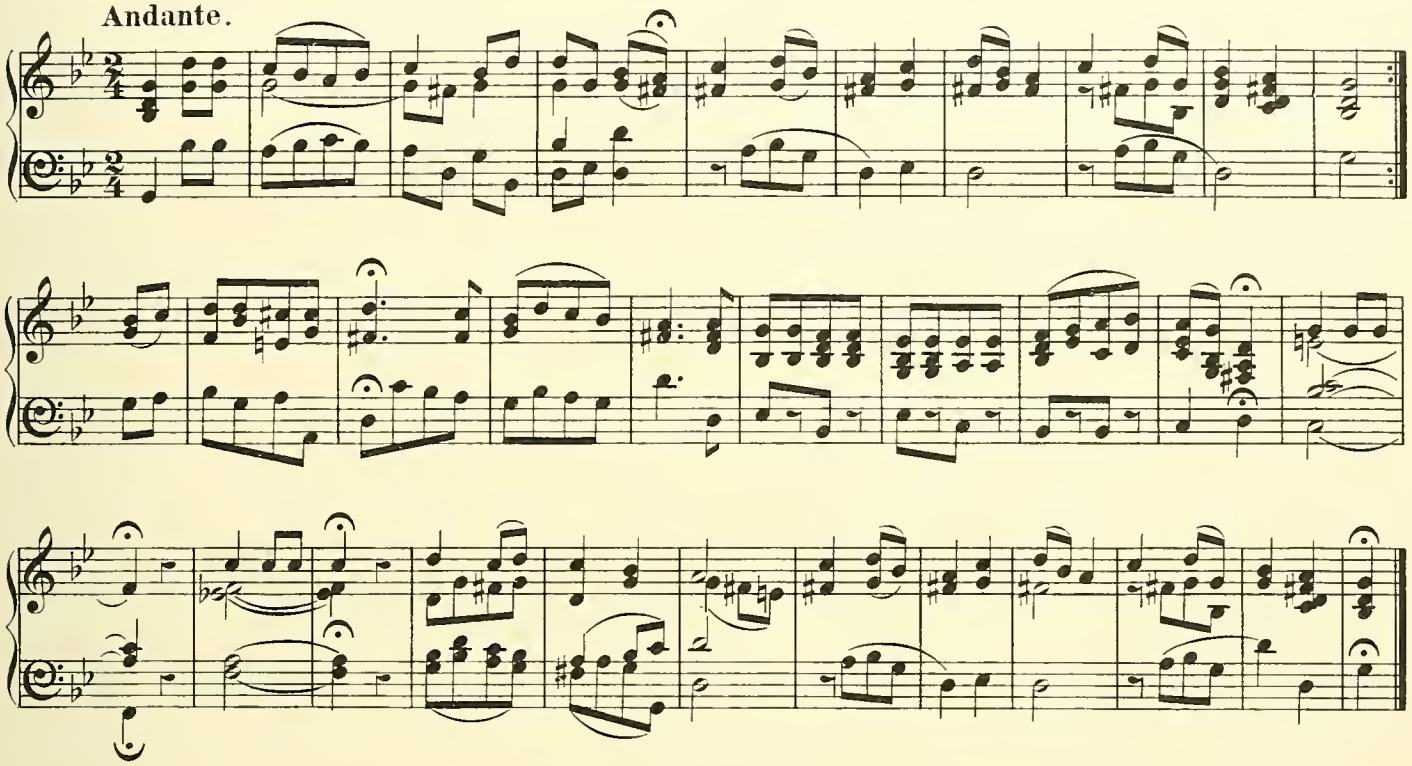
Moderato.





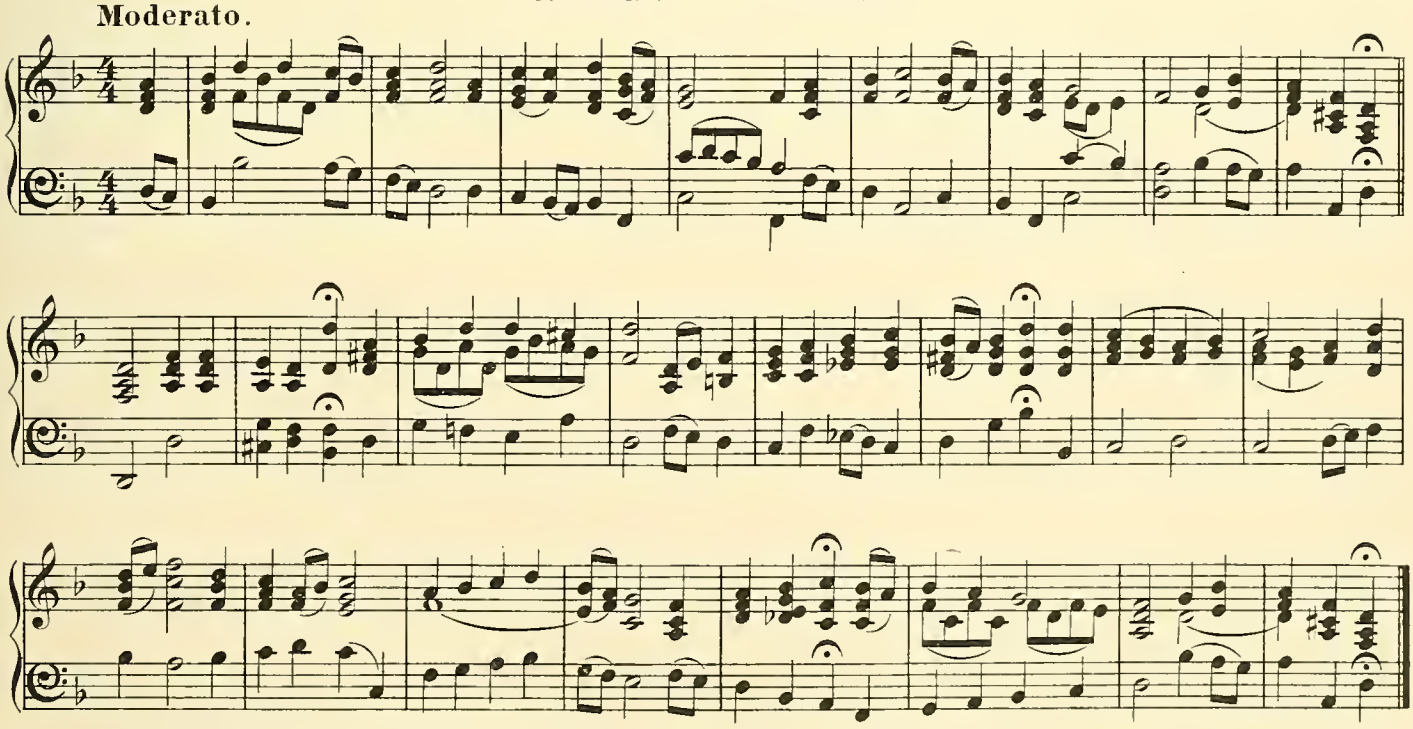
SAWDL Y FUWCH (3) — The Cow's Heel (3)

Andante.



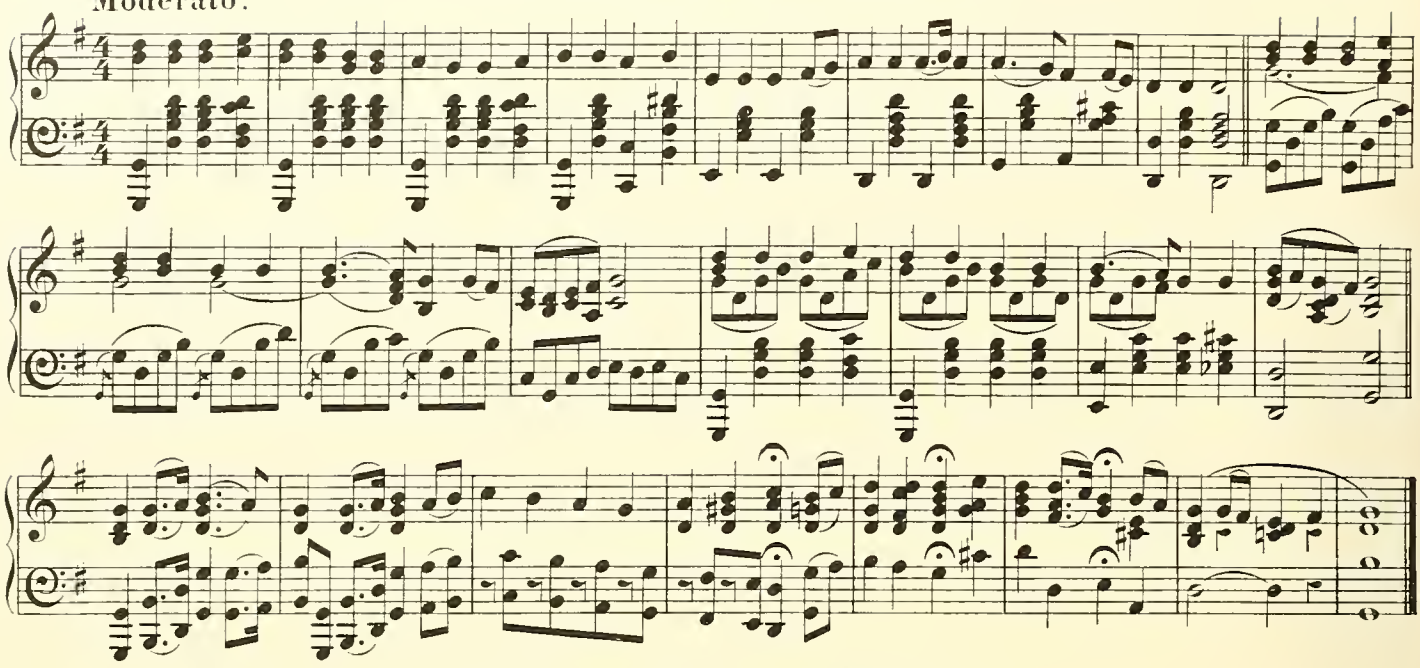
NANT EOS — Nant Eos

Moderato.



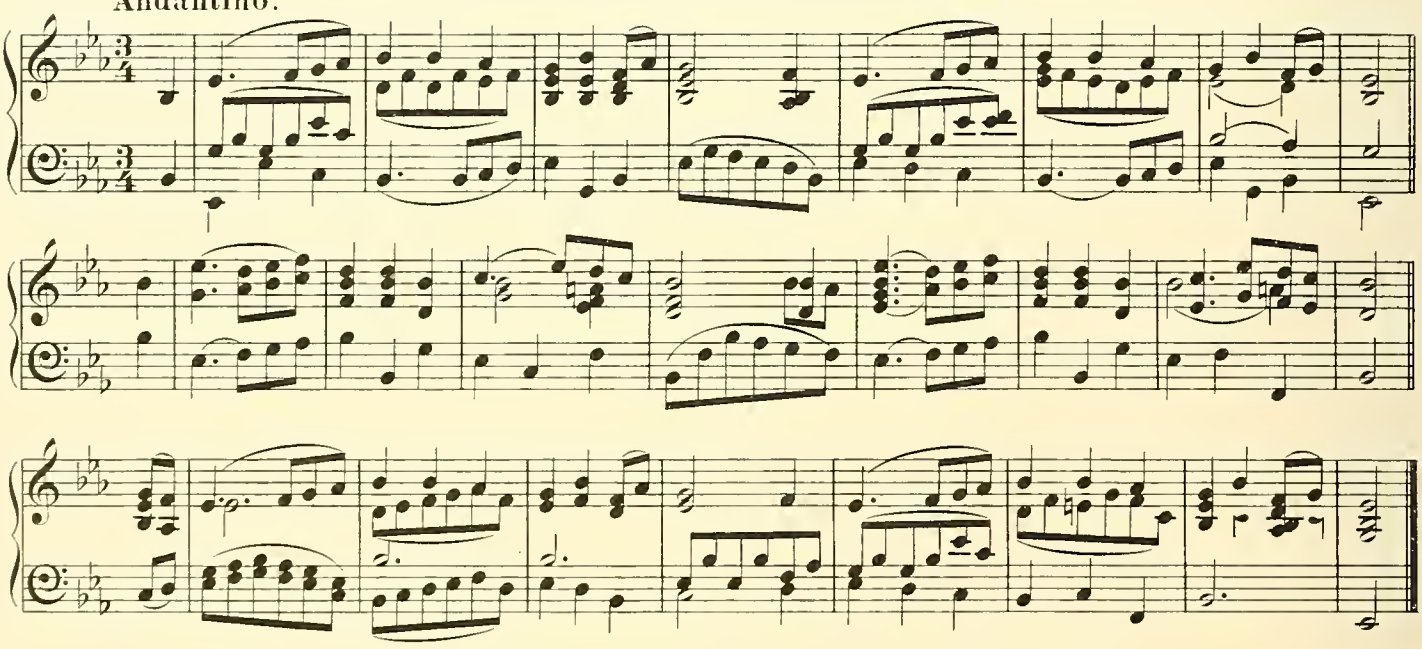
Y FOES FAWR(1)– The Great Etiquette(1)

Moderato.



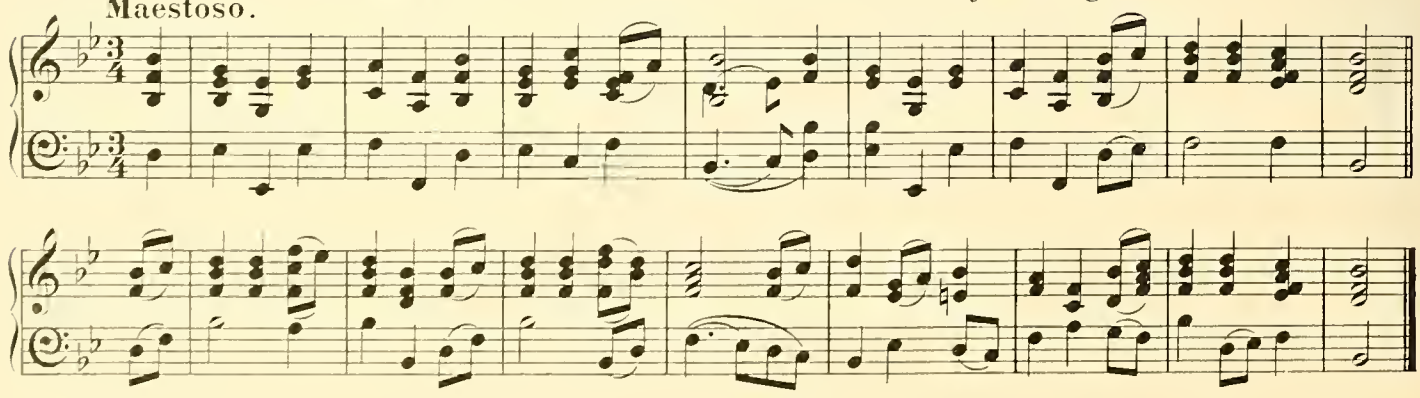
TROT Y GASEG — The Mare's trot

Andantino.



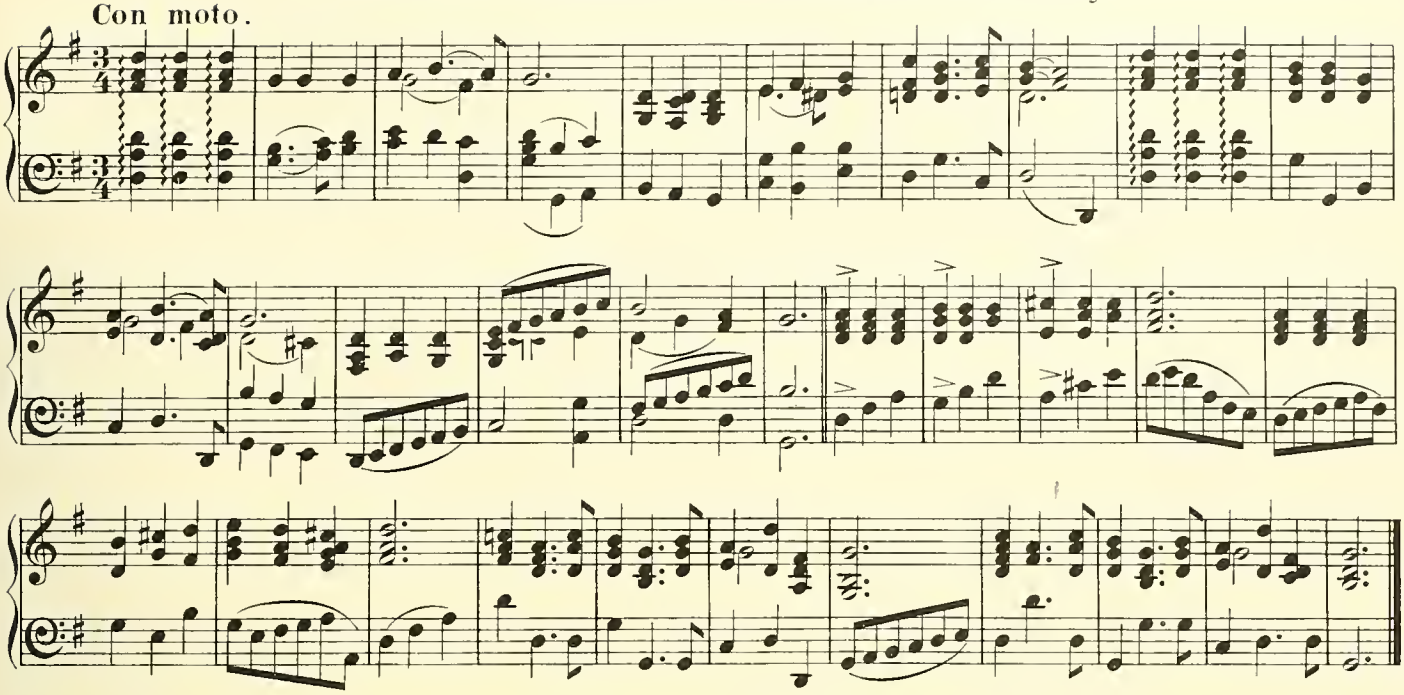
CAN MLYNEDD YN ÒL — One hundred years ago

Maestoso.



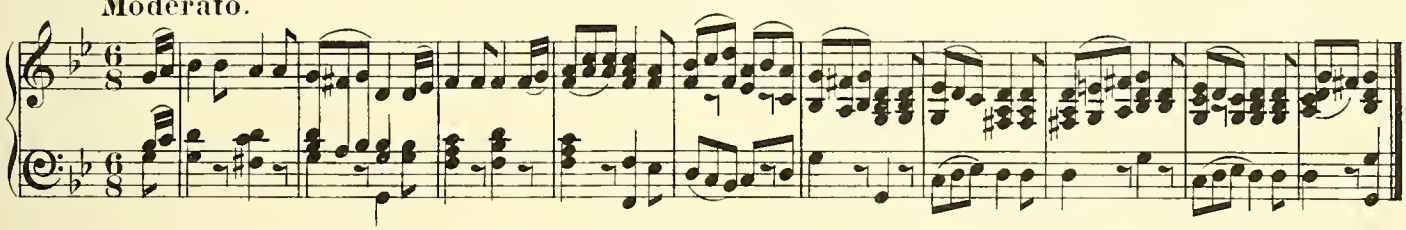
LLANCES Y DYFFRYN — The Lass of the Valley

Con moto.



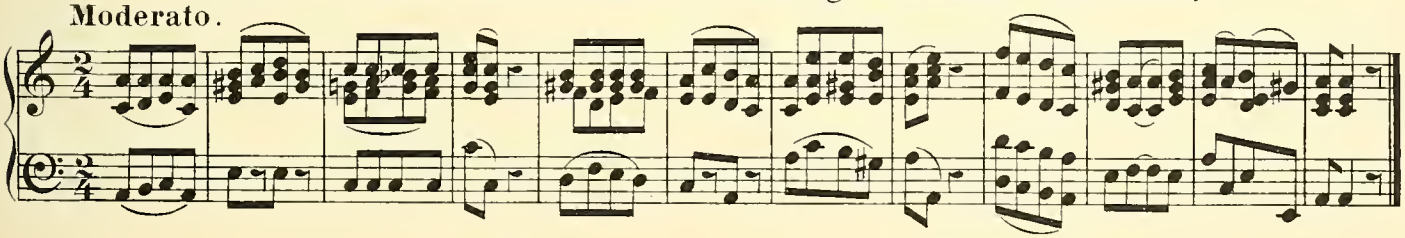
CAP LILI — The Lily Cap

Moderato.



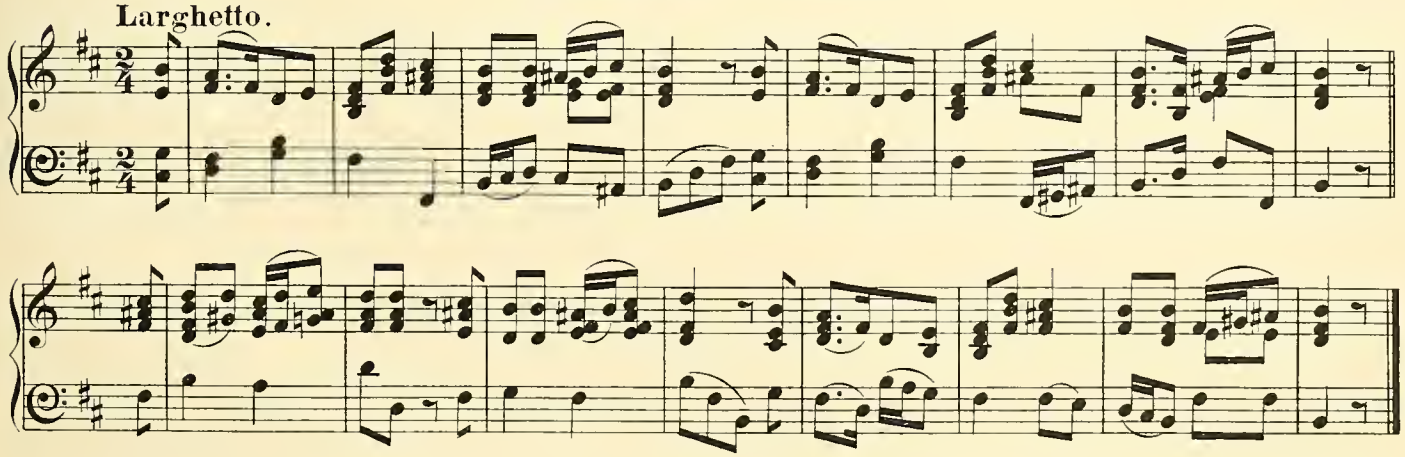
GADEL Y TÎR (Y FFORDD FYRAF) — Leaving the Land (the shortest way)

Moderato.



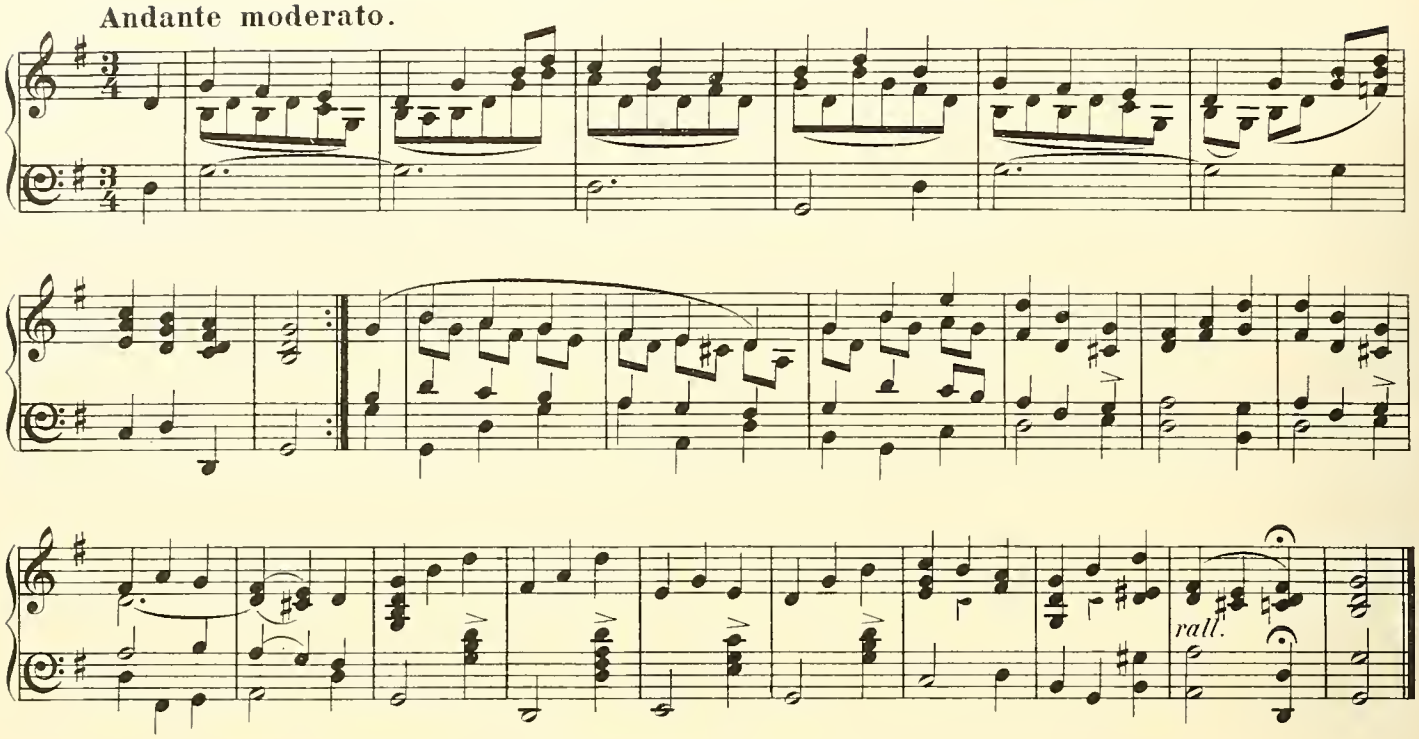
Y MORWYR — The Sailors

Larghetto.



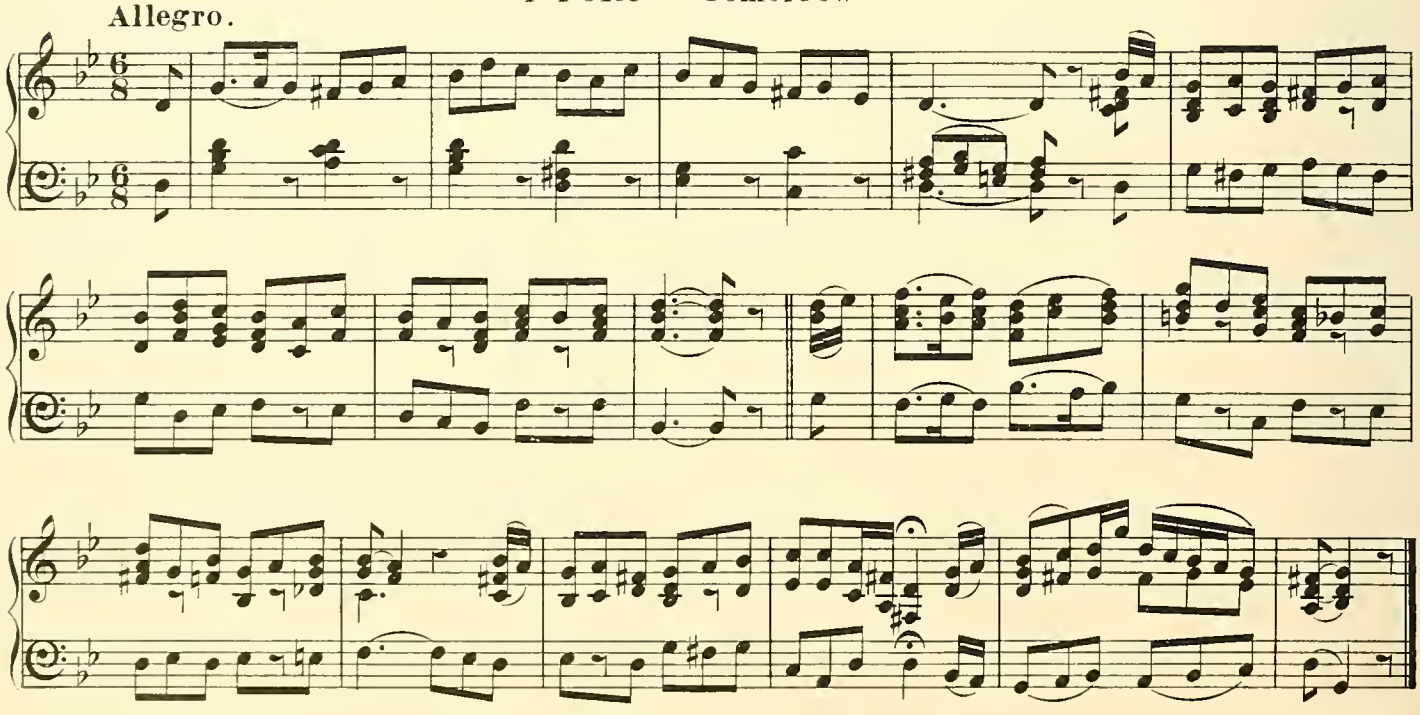
PANDY'R YSTRAD — The Fulling Mill of the Strath

Andante moderato.



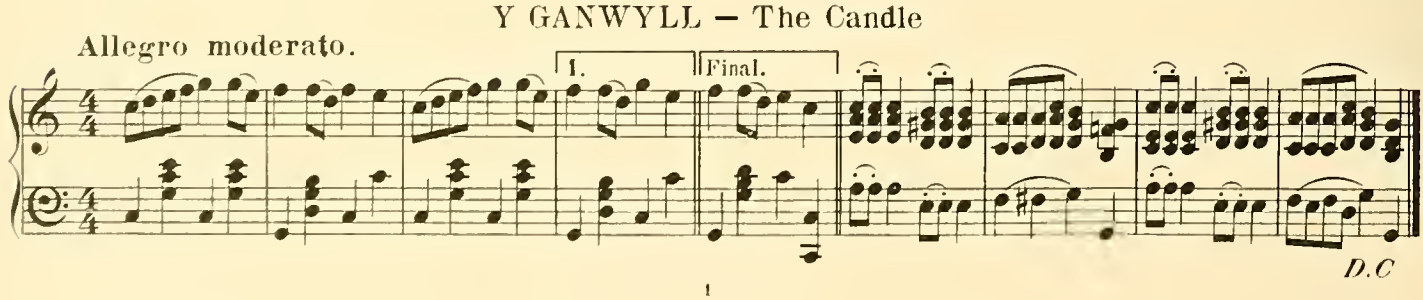
Y FORU — Tomorrow

Allegro.



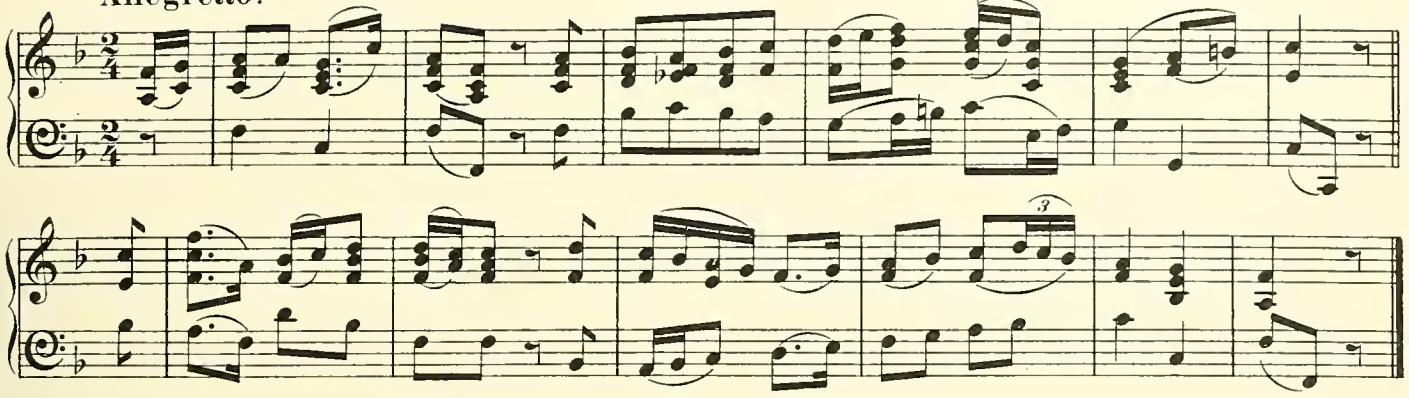
Y GANWYLL — The Candle

Allegro moderato.



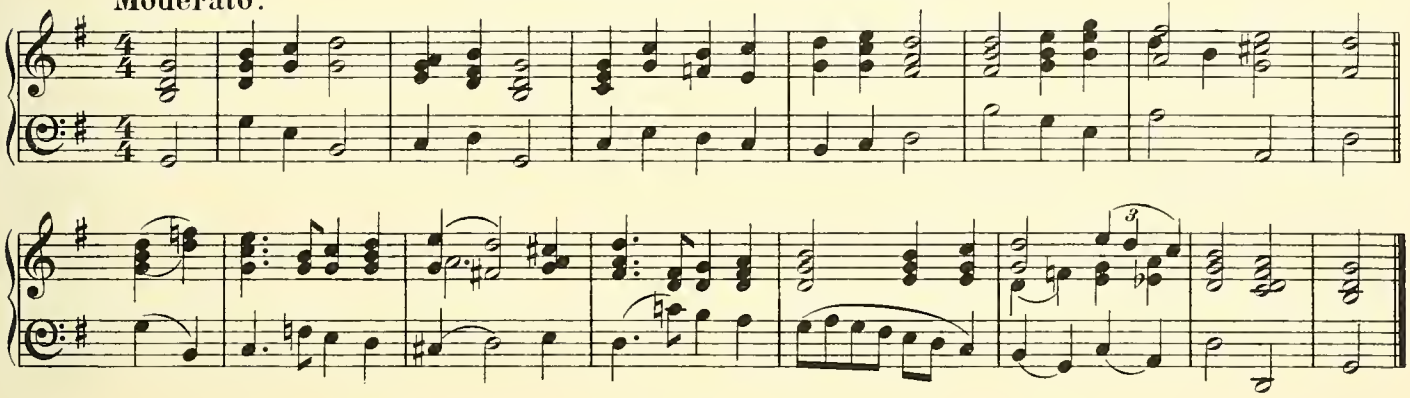
SYBYLLTIR (1) — Sybylltir (1)

Allegretto.



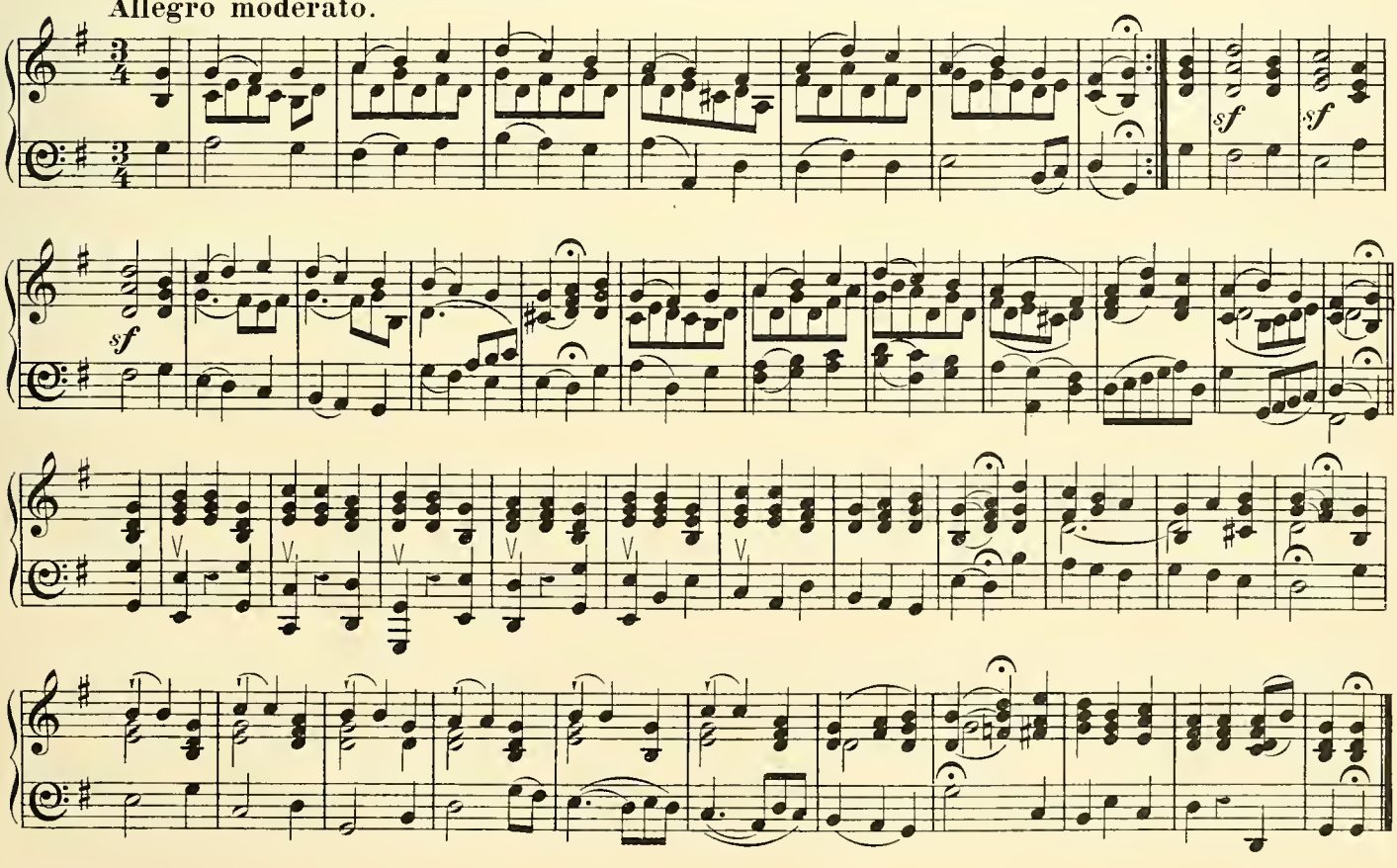
SYBYLLTIR (2) — Sybylltir (2)

Moderato.



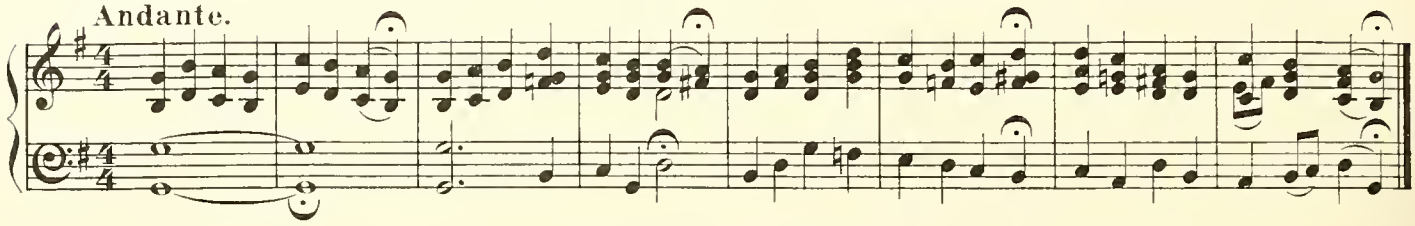
FFARWEL NED PUW (2) — Ned Pugh's farewell (2)

Allegro moderato.



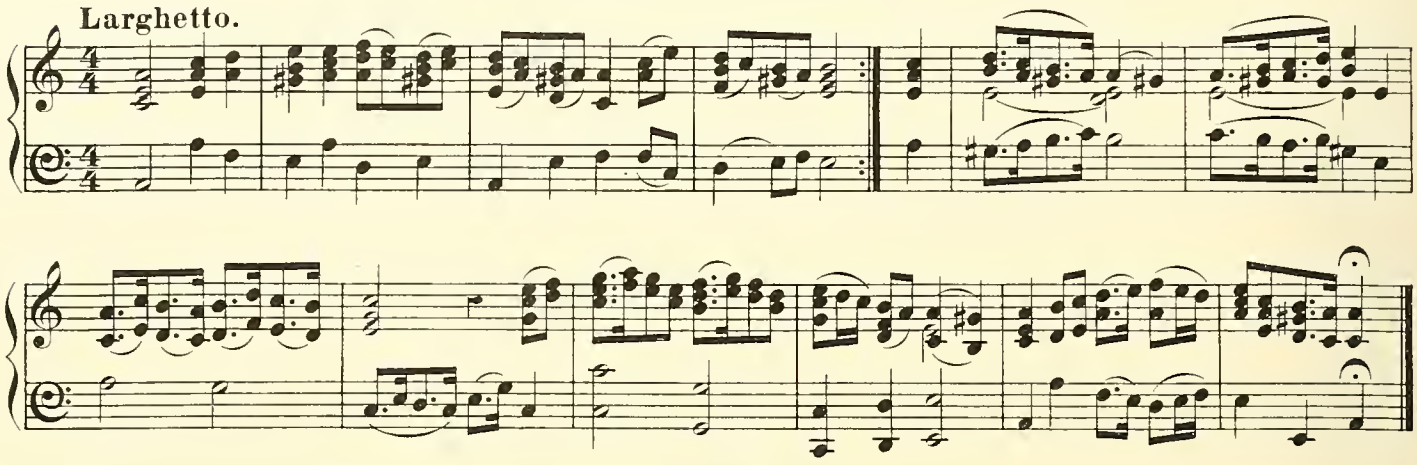
MORGAN JONES O'R DOLYDD GWYRDDION - Morgan Jones of Dolydd Gwyrddion

Andante.



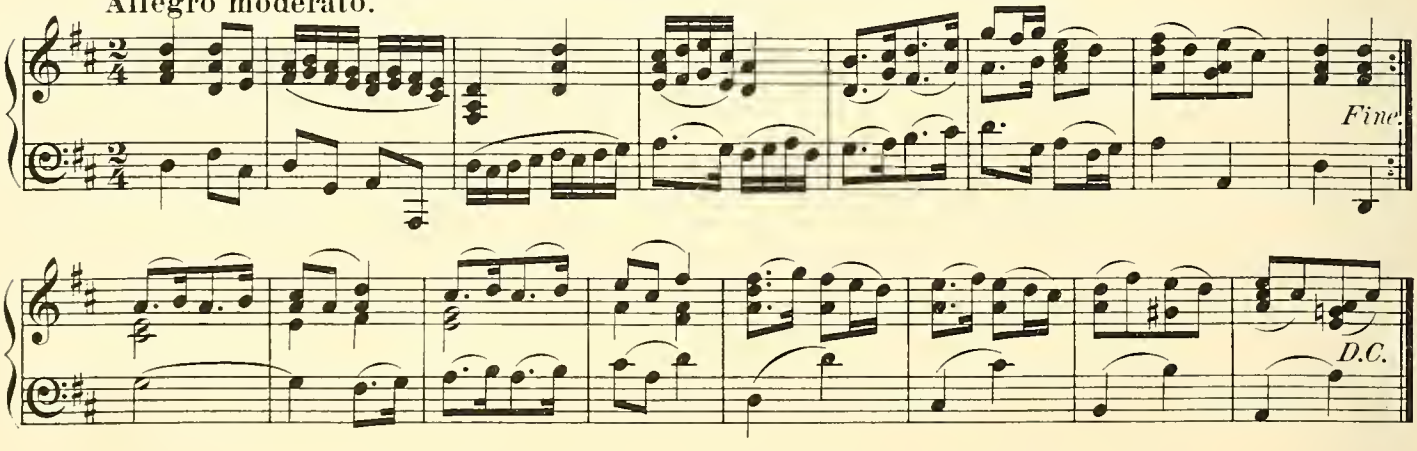
SUSANNA - Susannah

Larghetto.



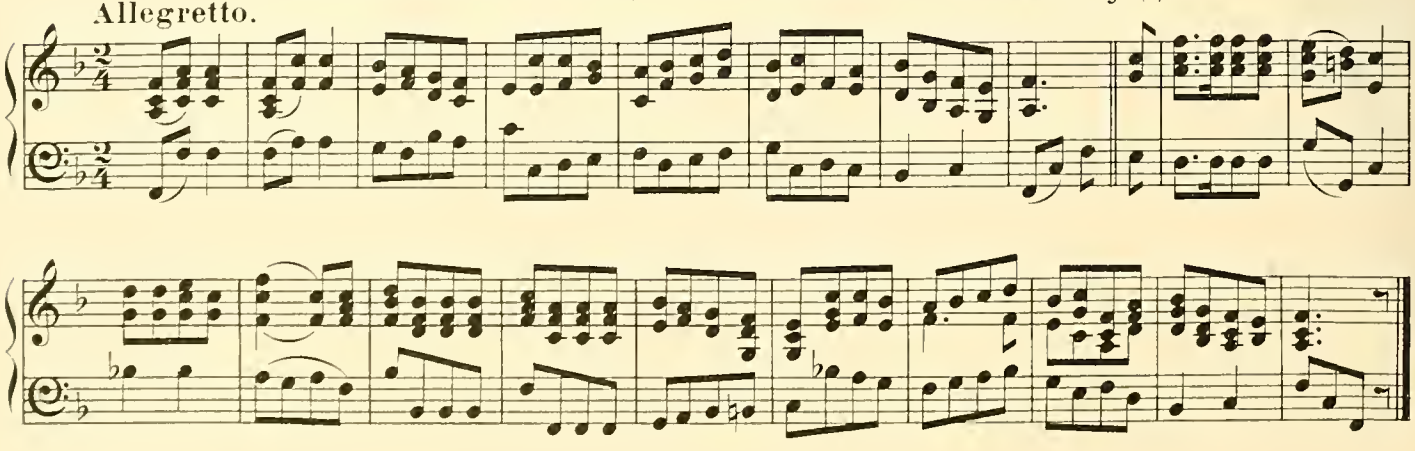
DEWCH I'R DYFFRYN - Come to the Valley

Allegro moderato.



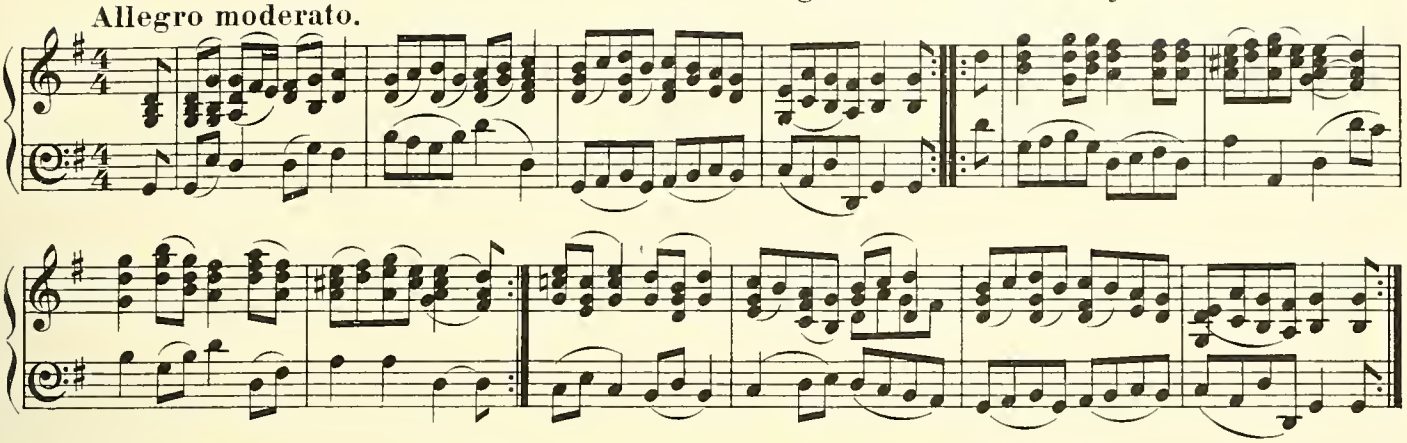
PÊR OSLEF FACH (3) - The little Sweet Melody (3)

Allegretto.



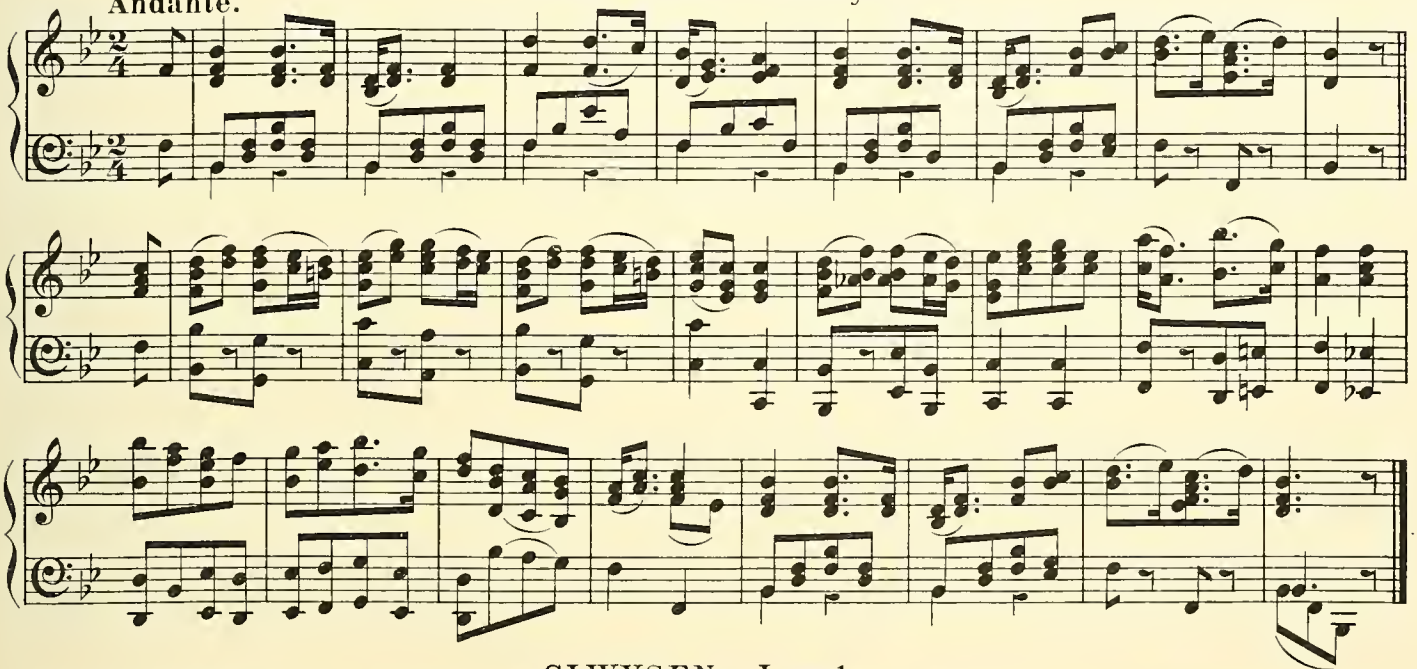
PÊR OSLEF FAWR — The greater Sweet Melody

Allegro moderato.



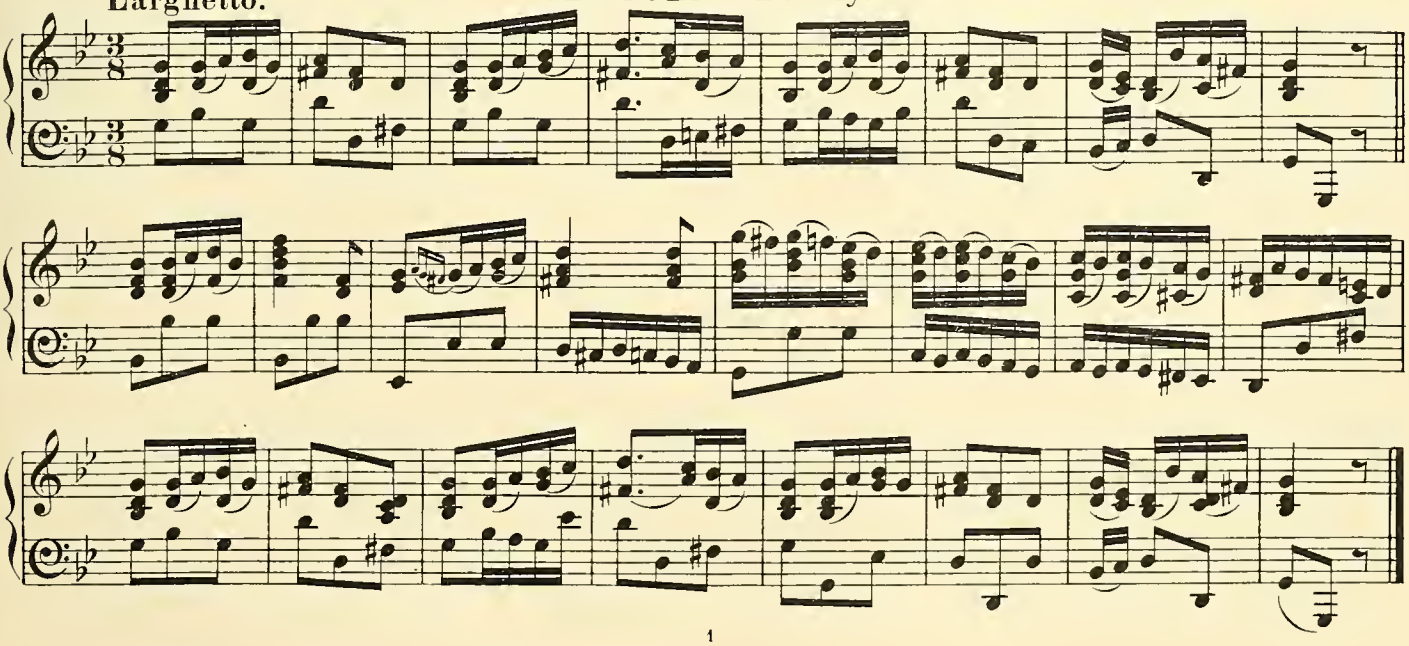
PEN PŶCH – Pen Pych

Andante.

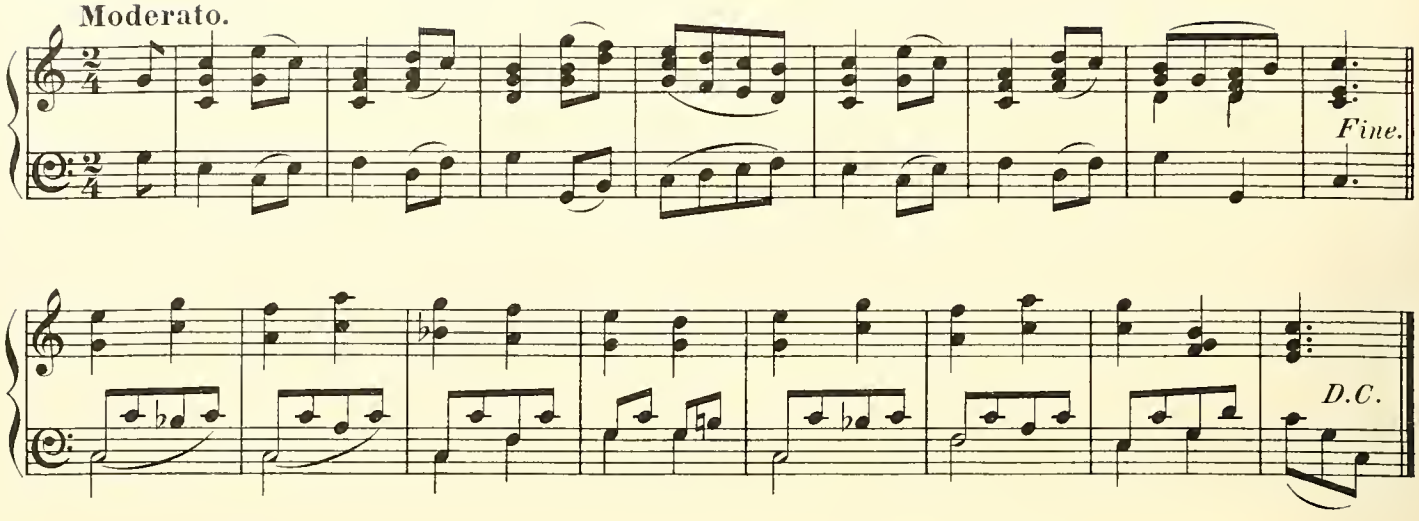


GLWYSEN – Lovely.

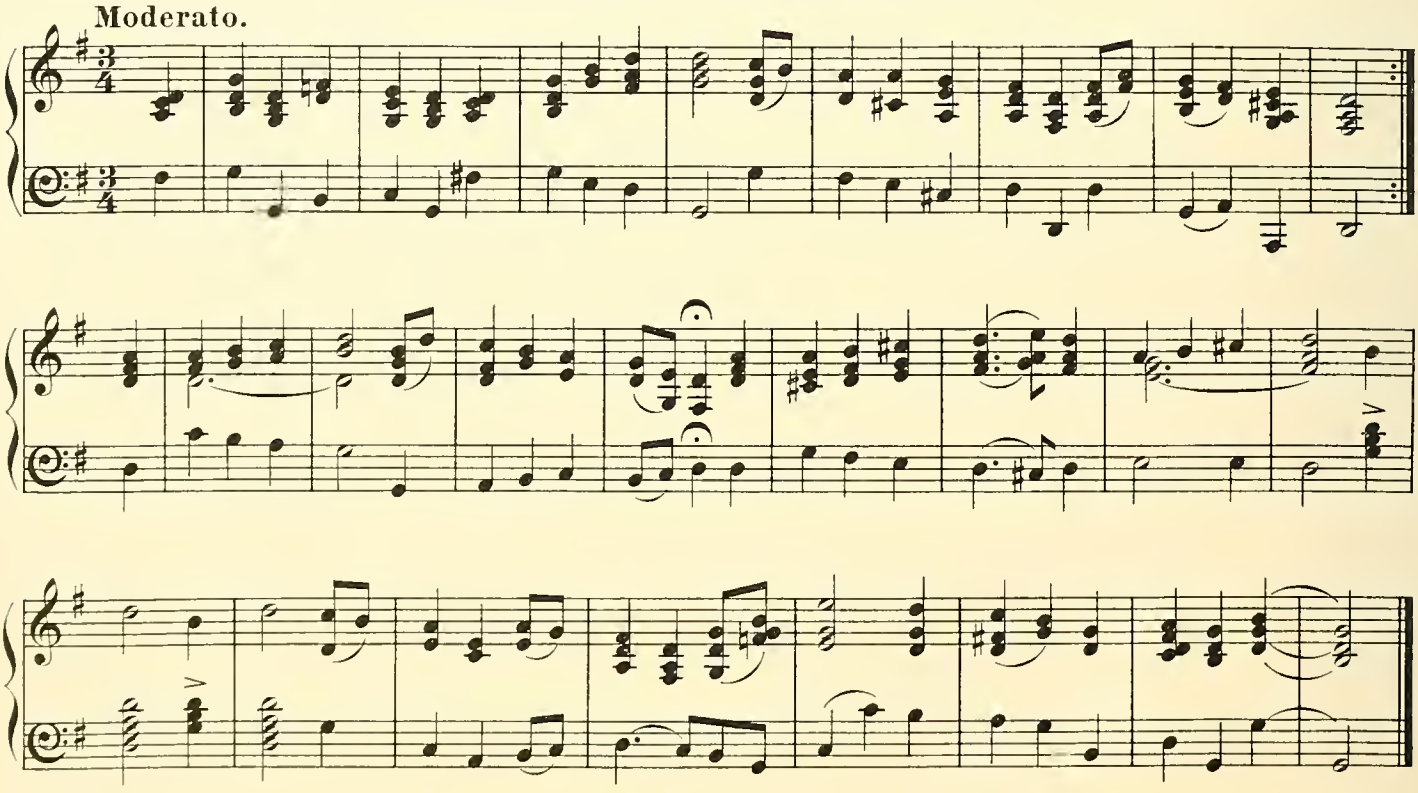
Larghetto.



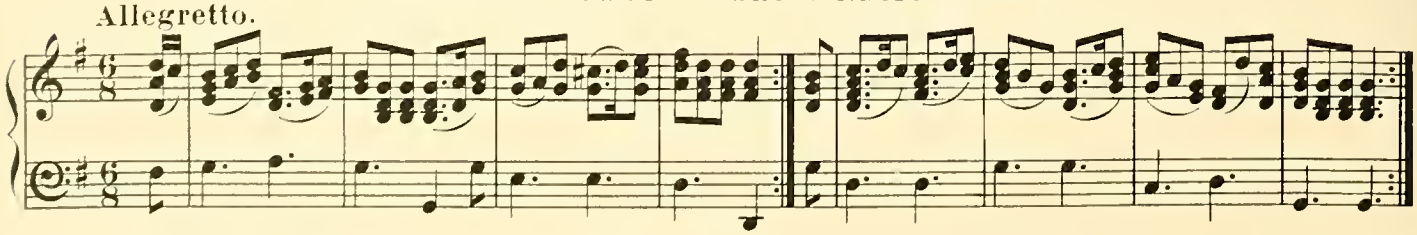
CARU DOLI – Courting Dolly



Y DORCH AUR – The Golden Torque

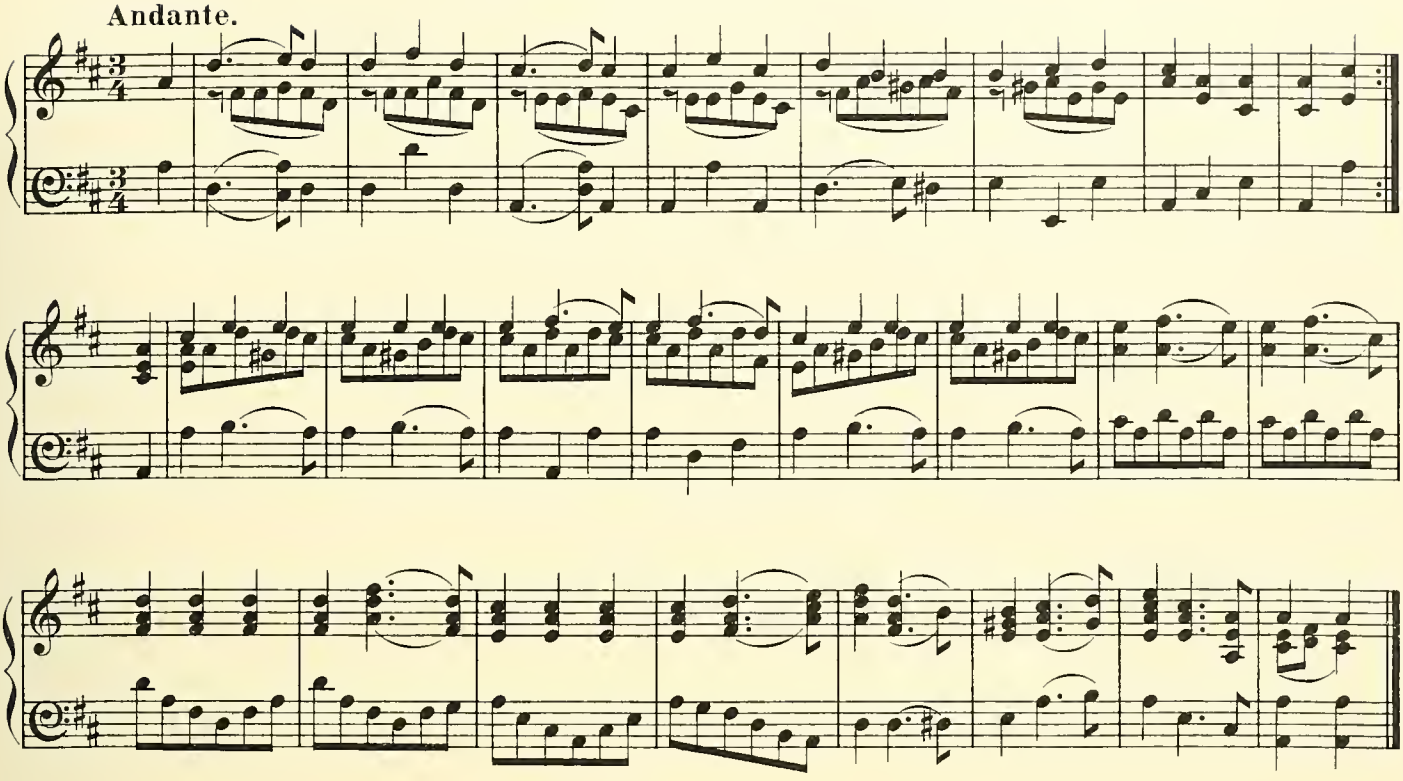


Y DDEILEN GRÎN – The Withered Leaf



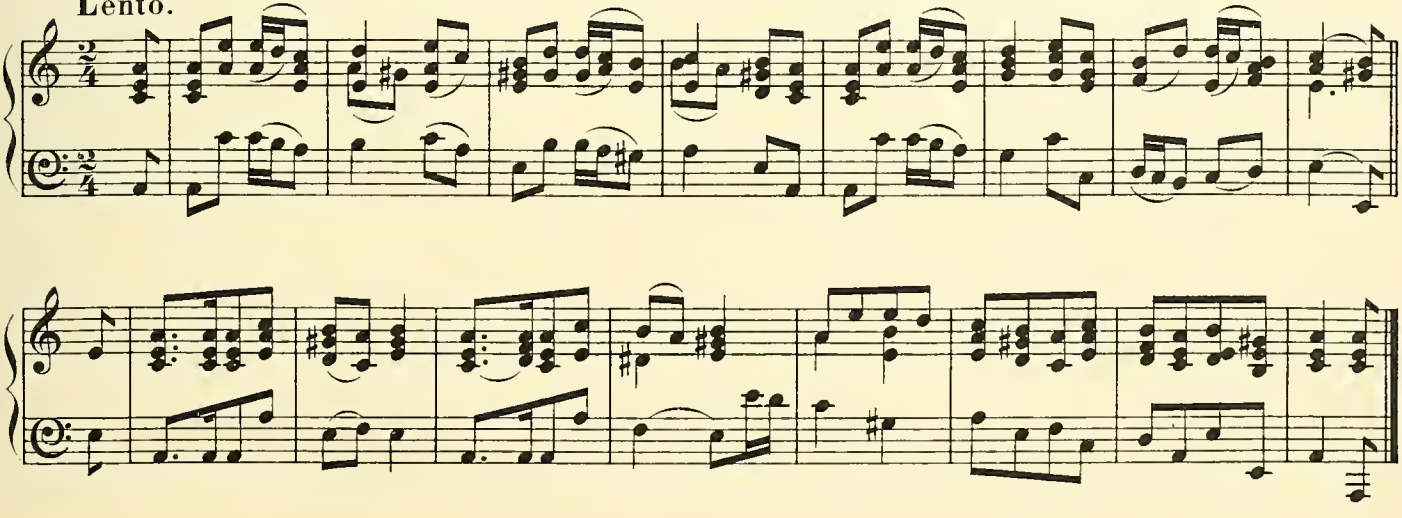
Y DAEAR FOCHYN – The Badger

Andante.



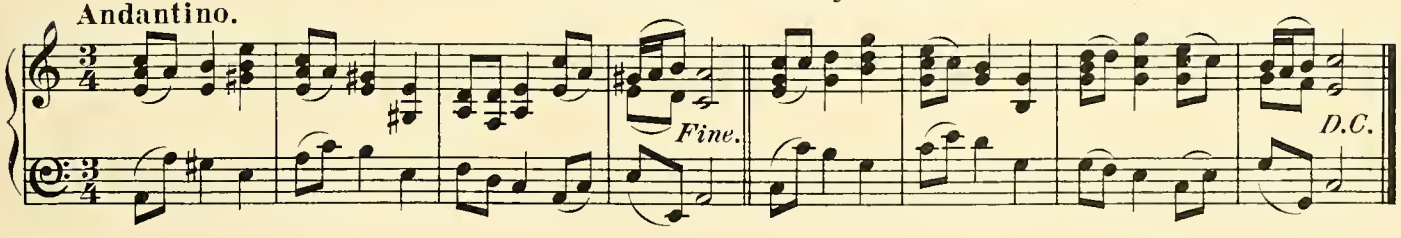
BRÎG Y BRWYN – The Rushes Tops

Lento.



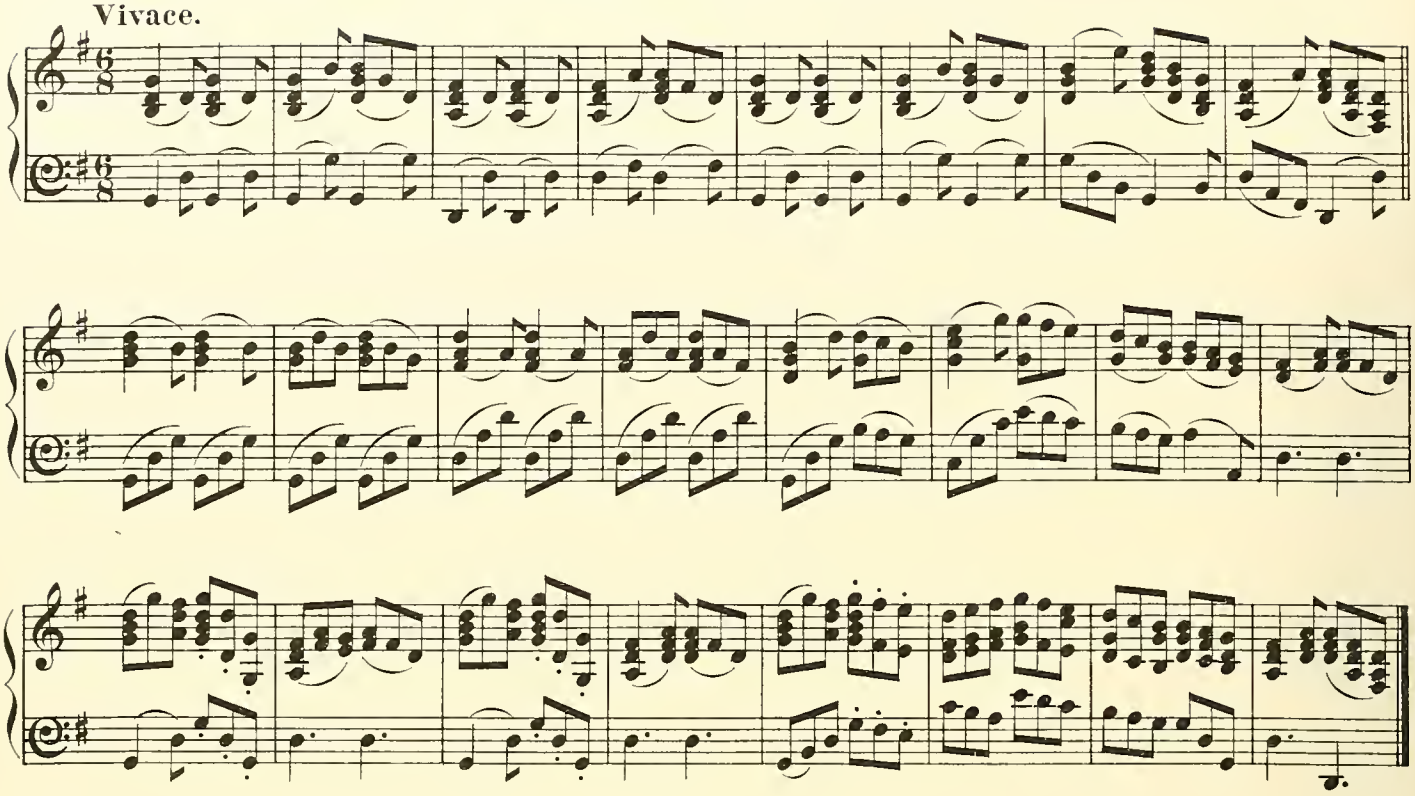
CEFN BRITHDIR – Cefn y Brithdir

Andantino.



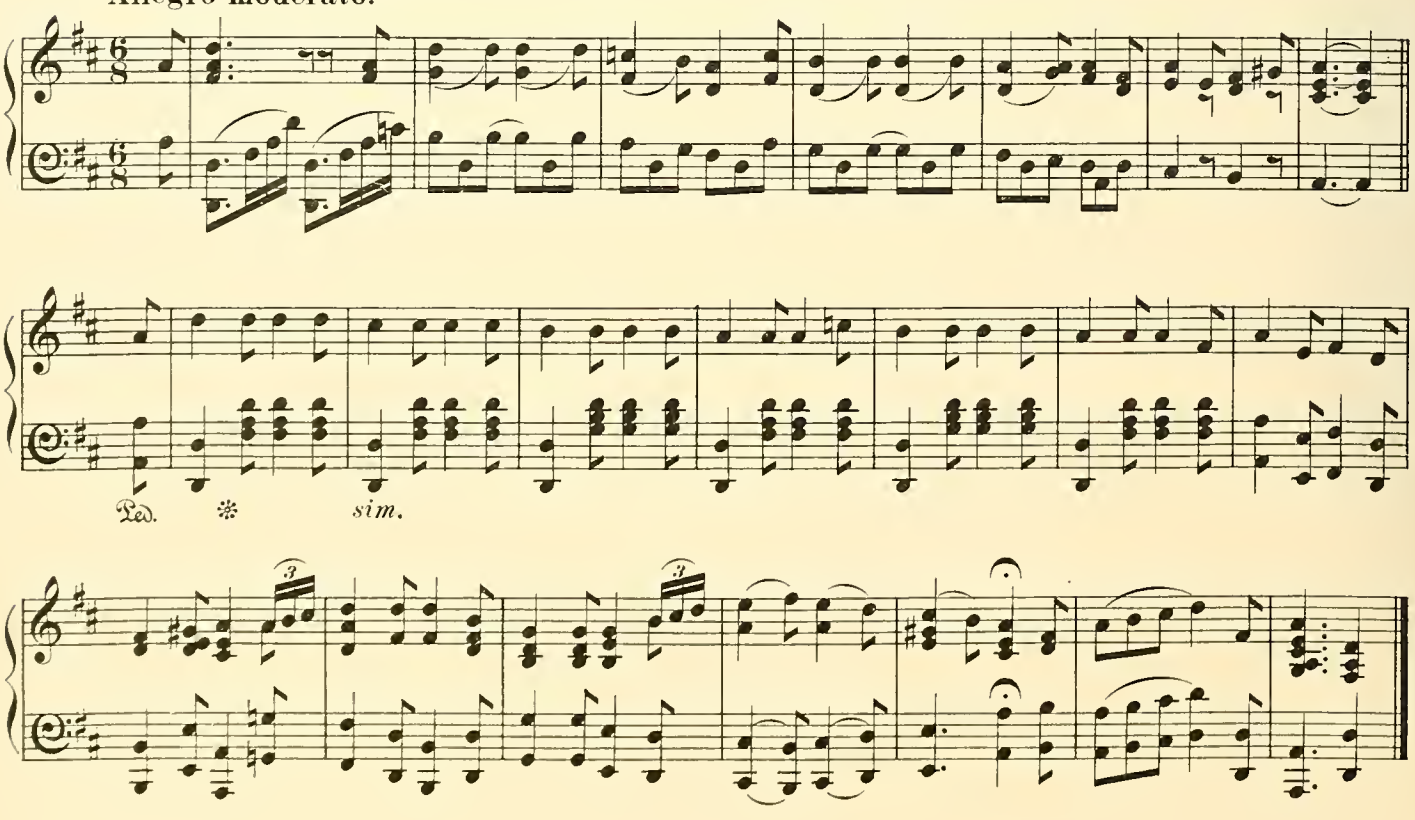
Y DYN MEDDW - Barley Shot

Vivace.



TINC Y GLÔCH(1) – The Tinkling of the Bell(1)

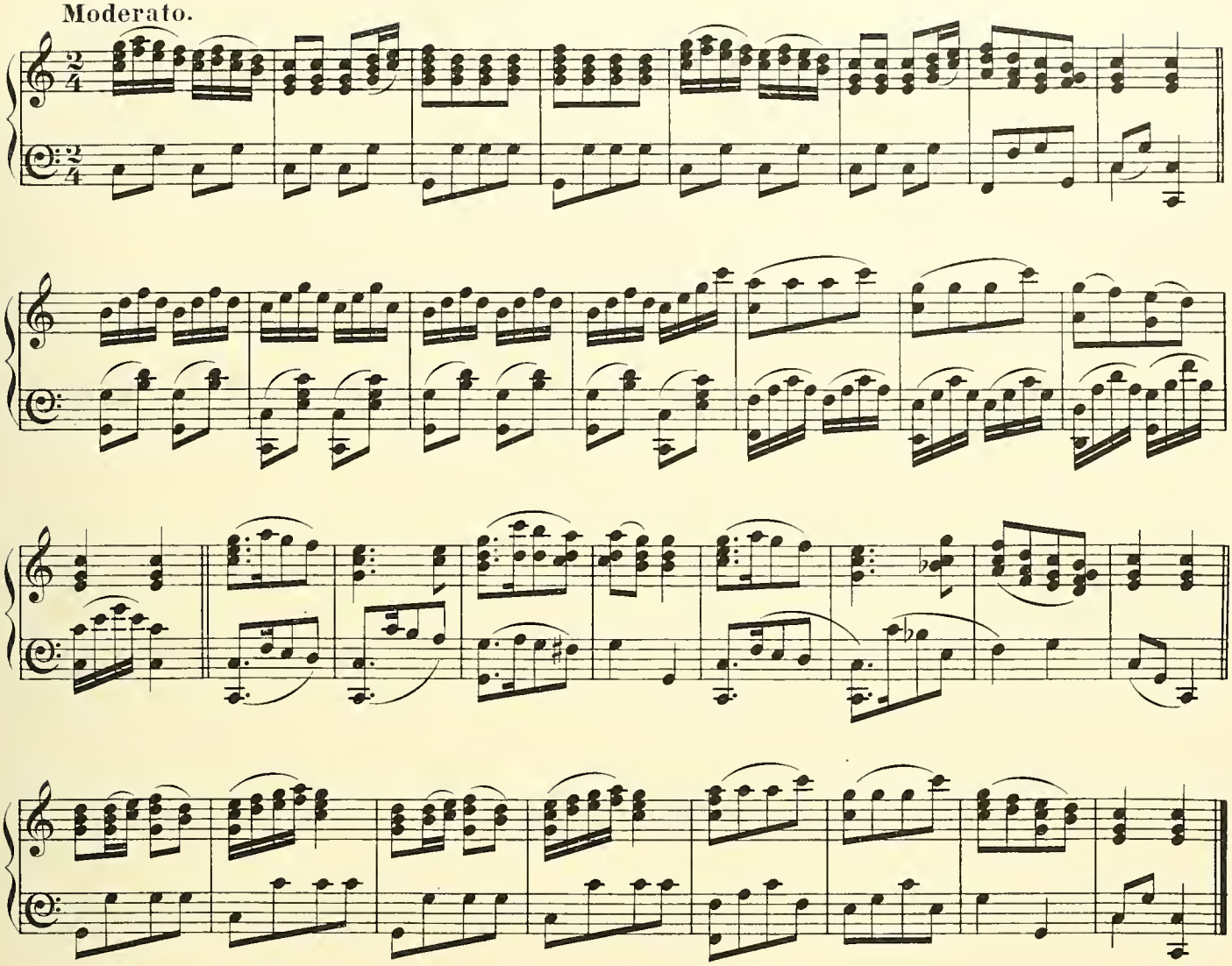
Allegro moderato.



1

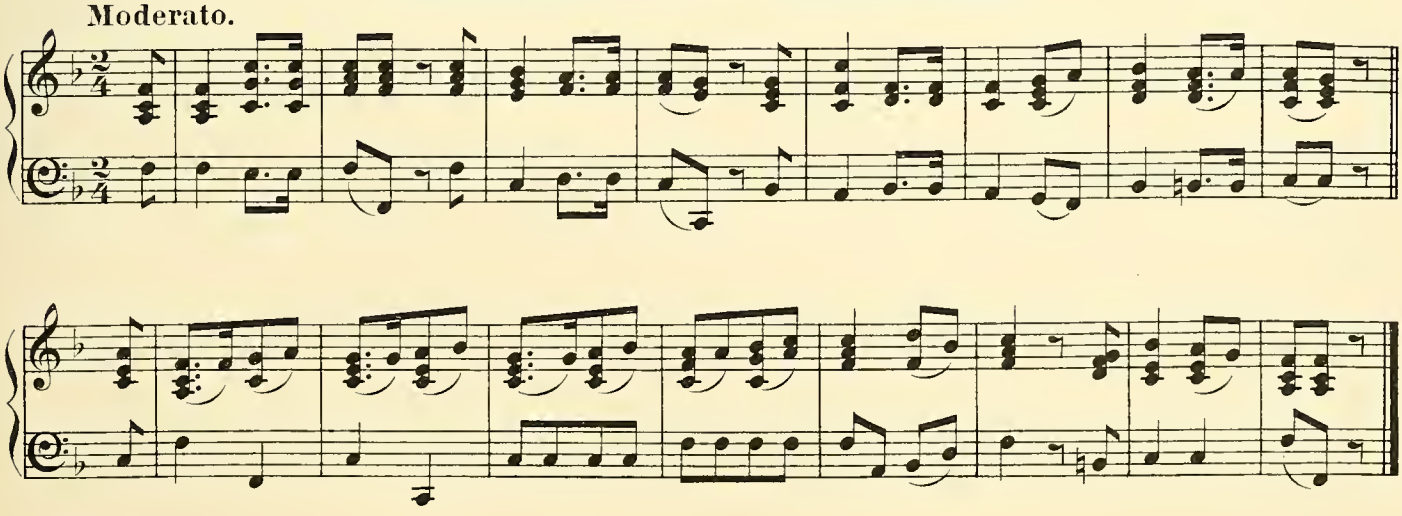
MACHYNLLETH – Machynlleth

Moderato.



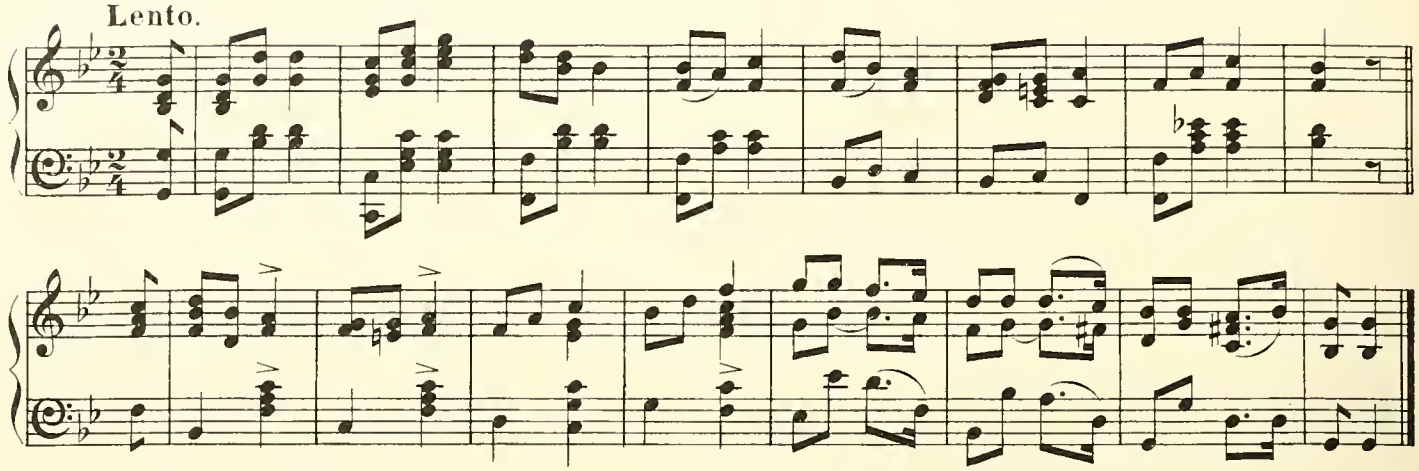
Y GLASWELLTYN – The Green Grass

Moderato.



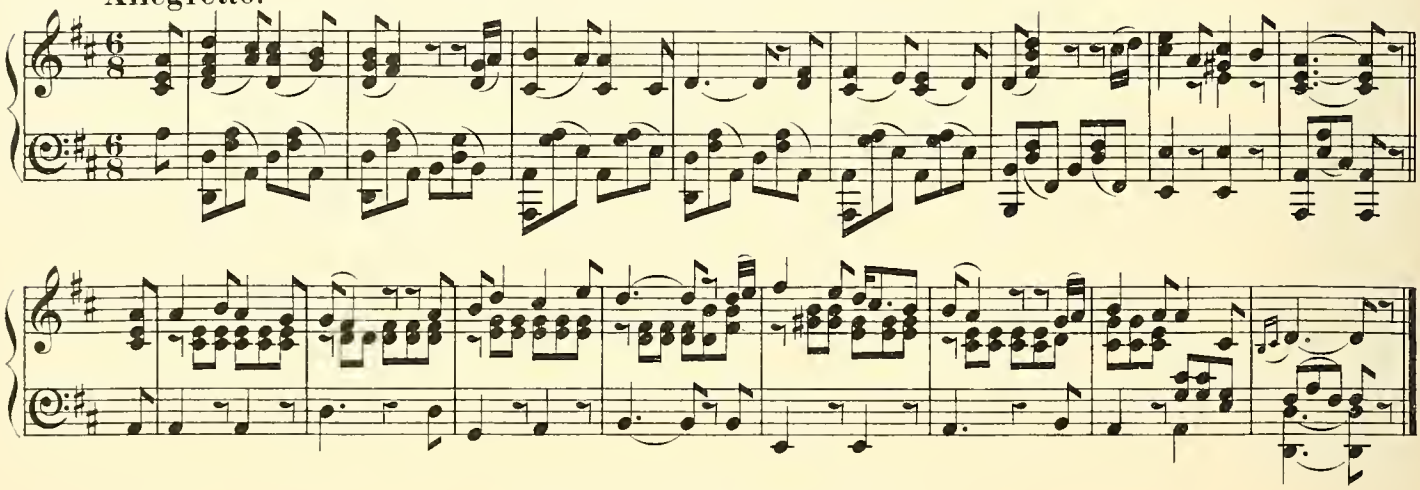
MI GODAIS DŶ NEWYDD - I built a New House

Lento.



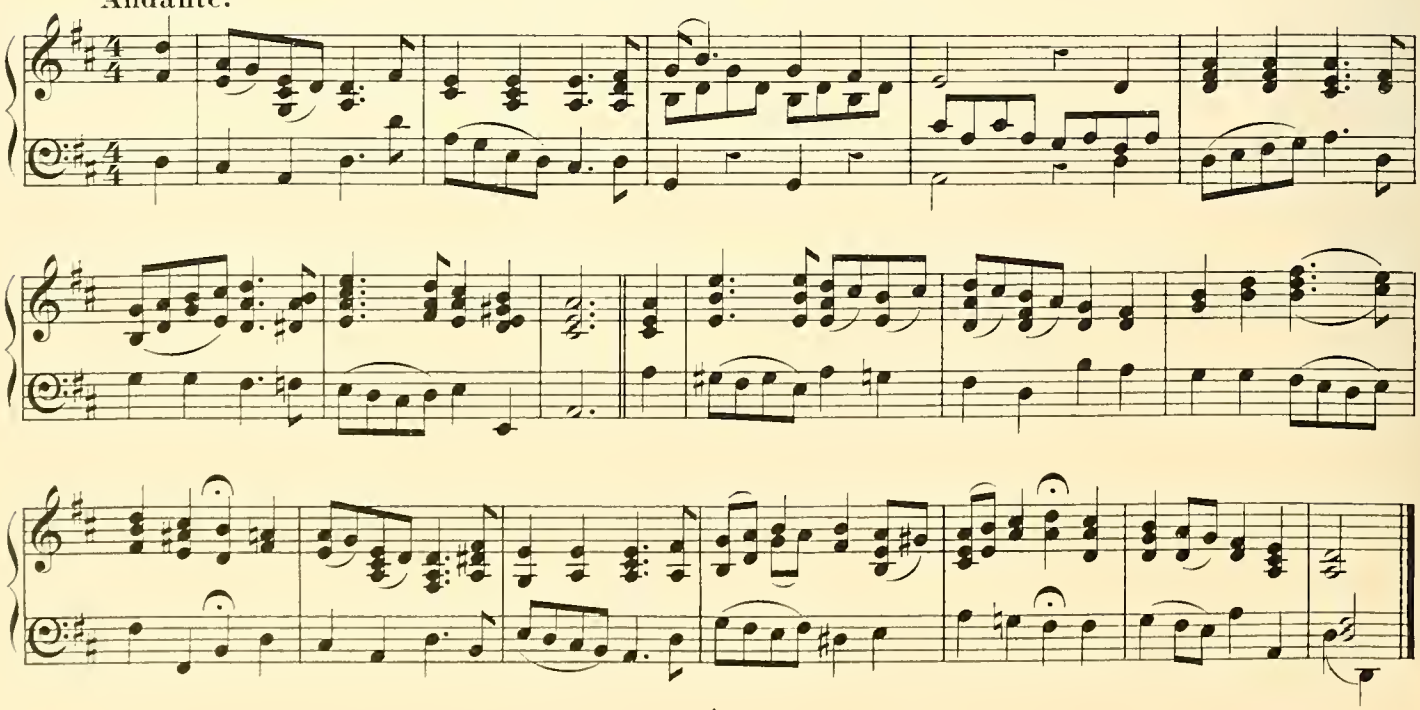
YR HENAFGWR - The Aged Man

Allegretto.



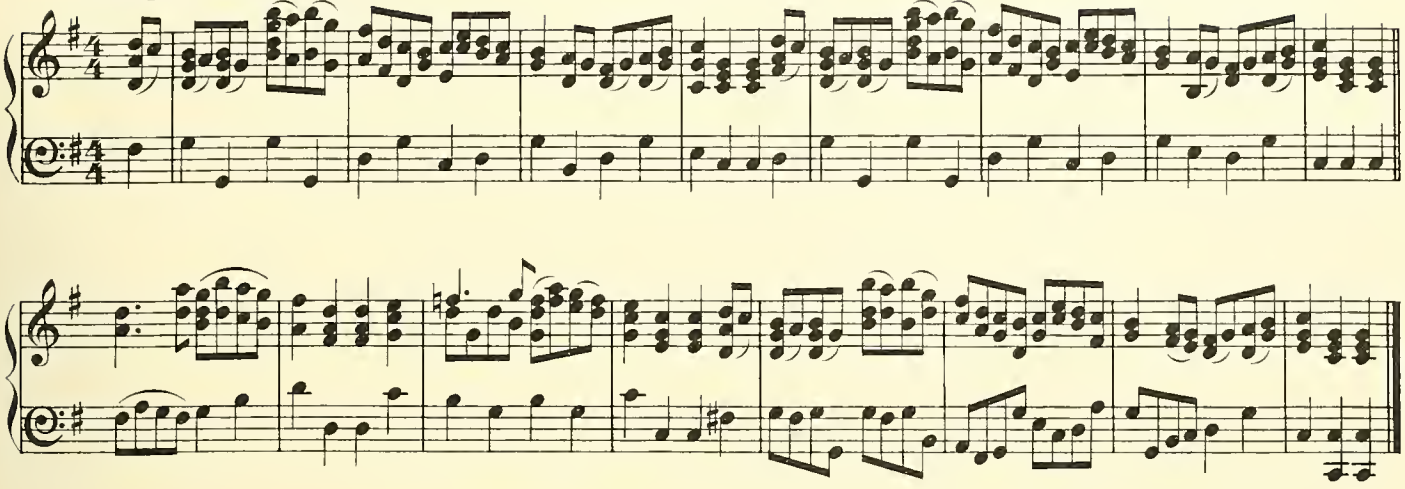
YR ADERYN(3)-The Bird (3)

Andante.



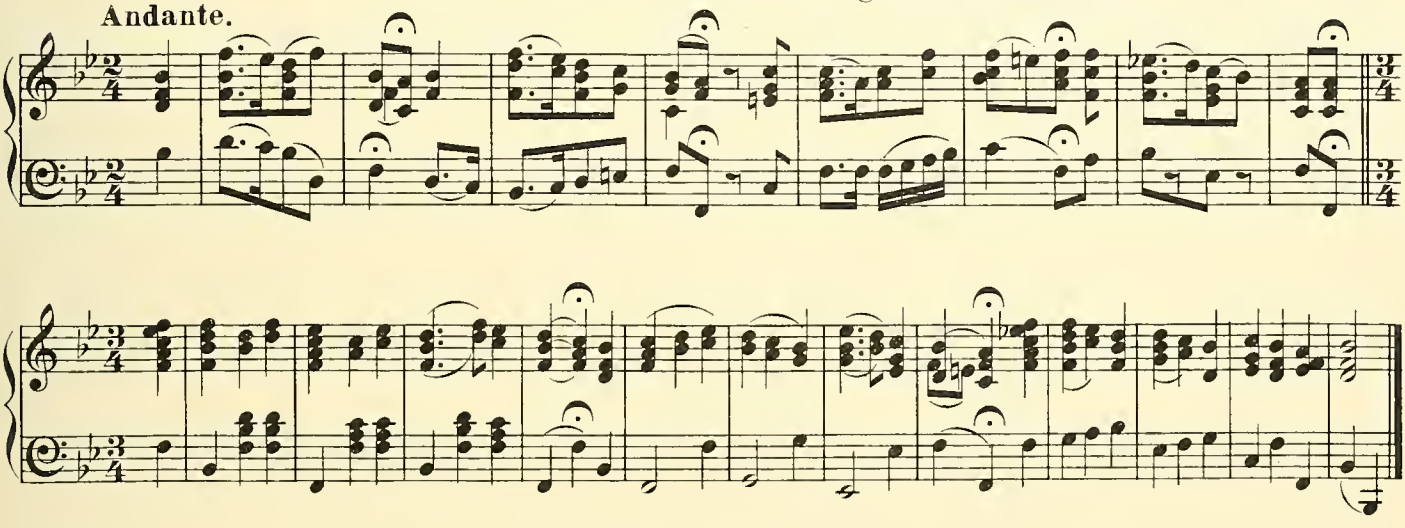
NYTH Y GWCW(3) - The Cuckoo's Nest (3)

Allegro moderato.



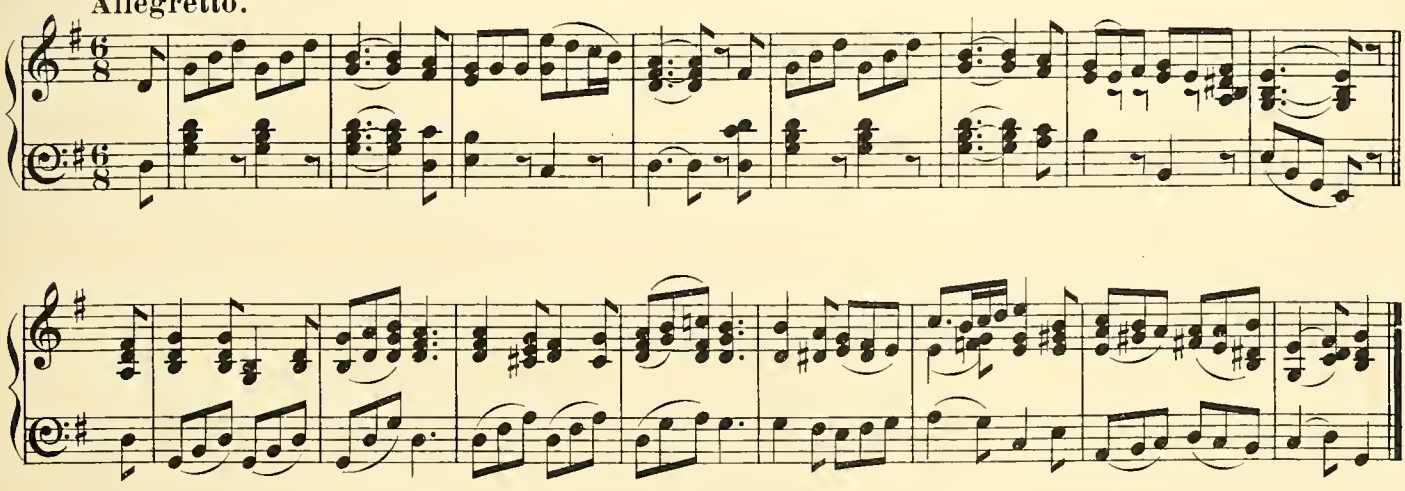
FFARWEL NED PUW(3) - Ned Pugh's Farewell (3)

Andante.

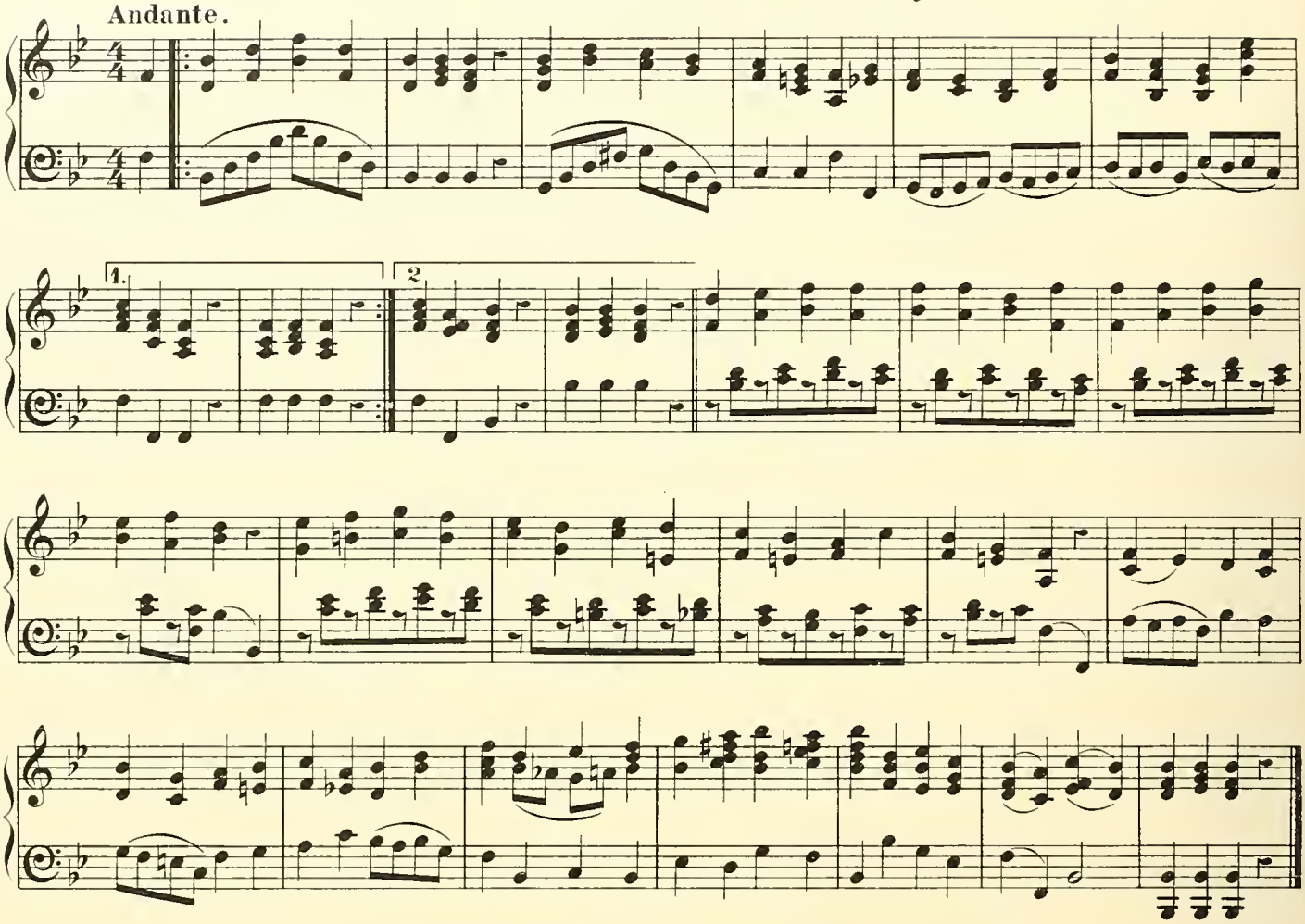


SPAIN WENDDYDD - Spanish Gipsy

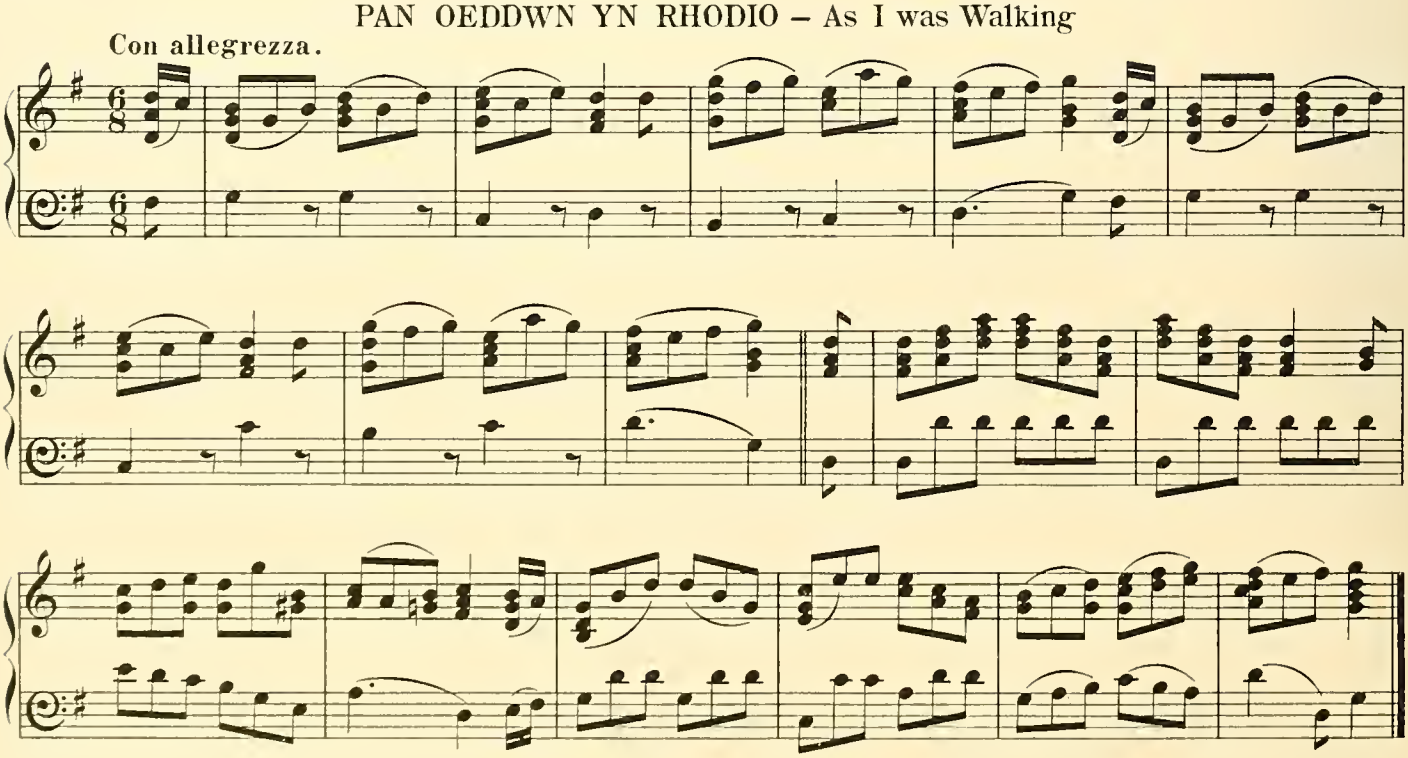
Allegretto.



CLYCHAU COETTY – The Bells of Coity

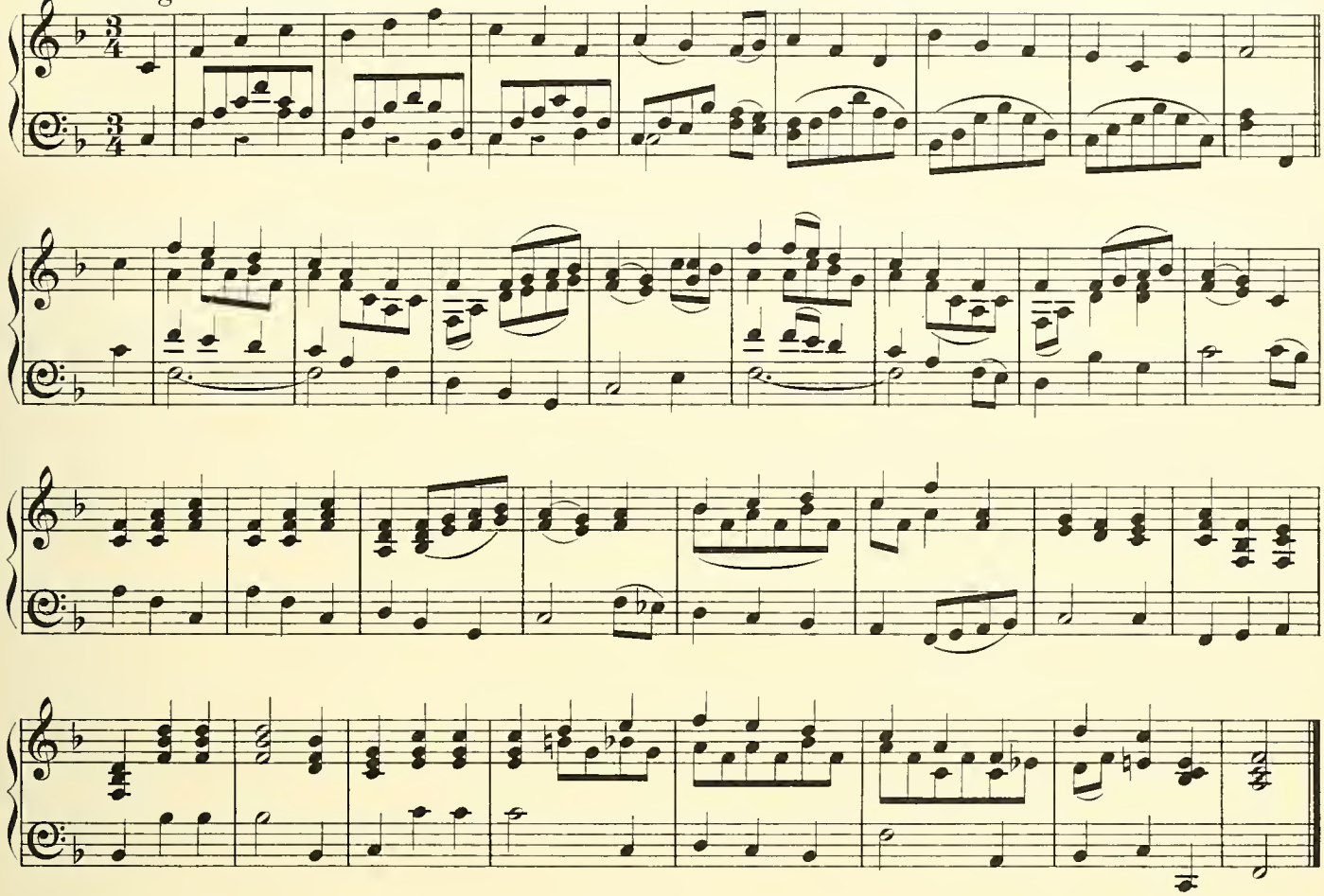


PAN OEDDWN YN RHODIO – As I was Walking



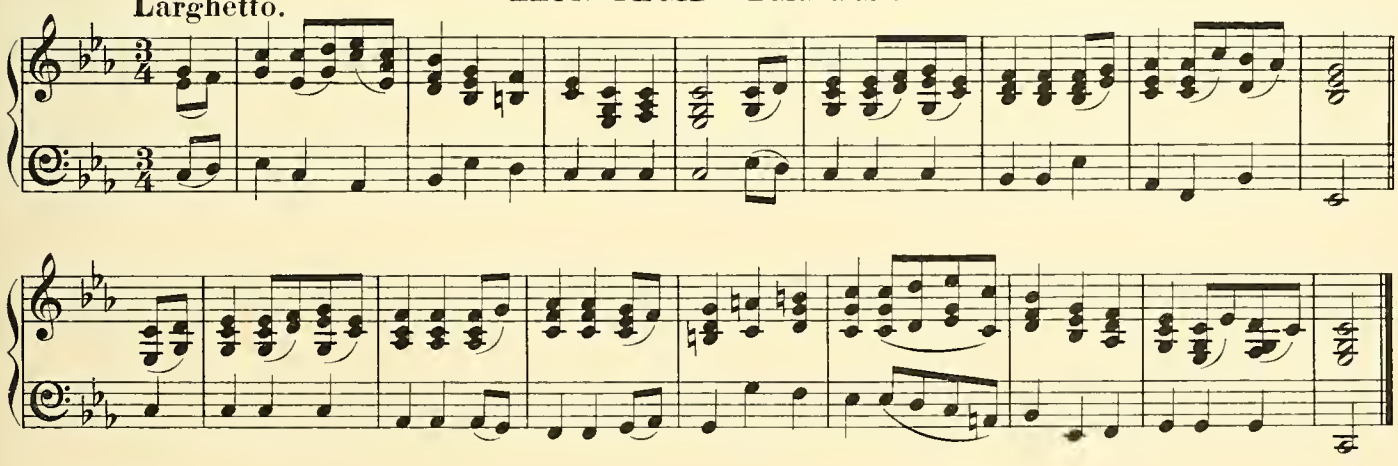
DEWRDER – Valour

Allegro moderato.



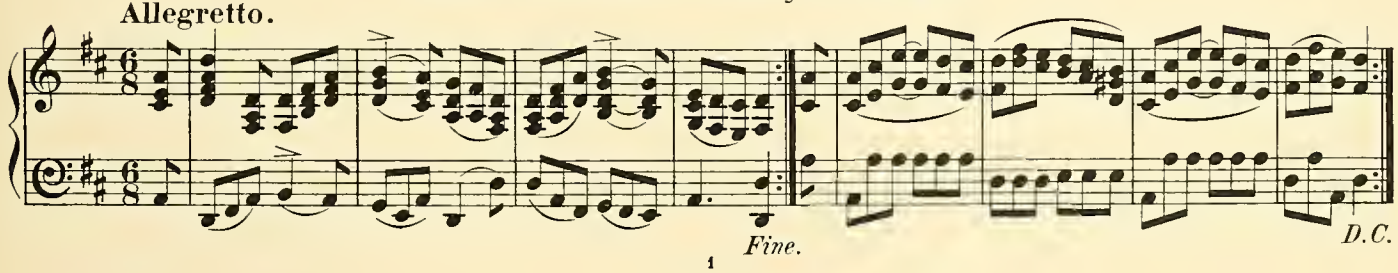
LLYN TEGID – Bala Lake

Larghetto.



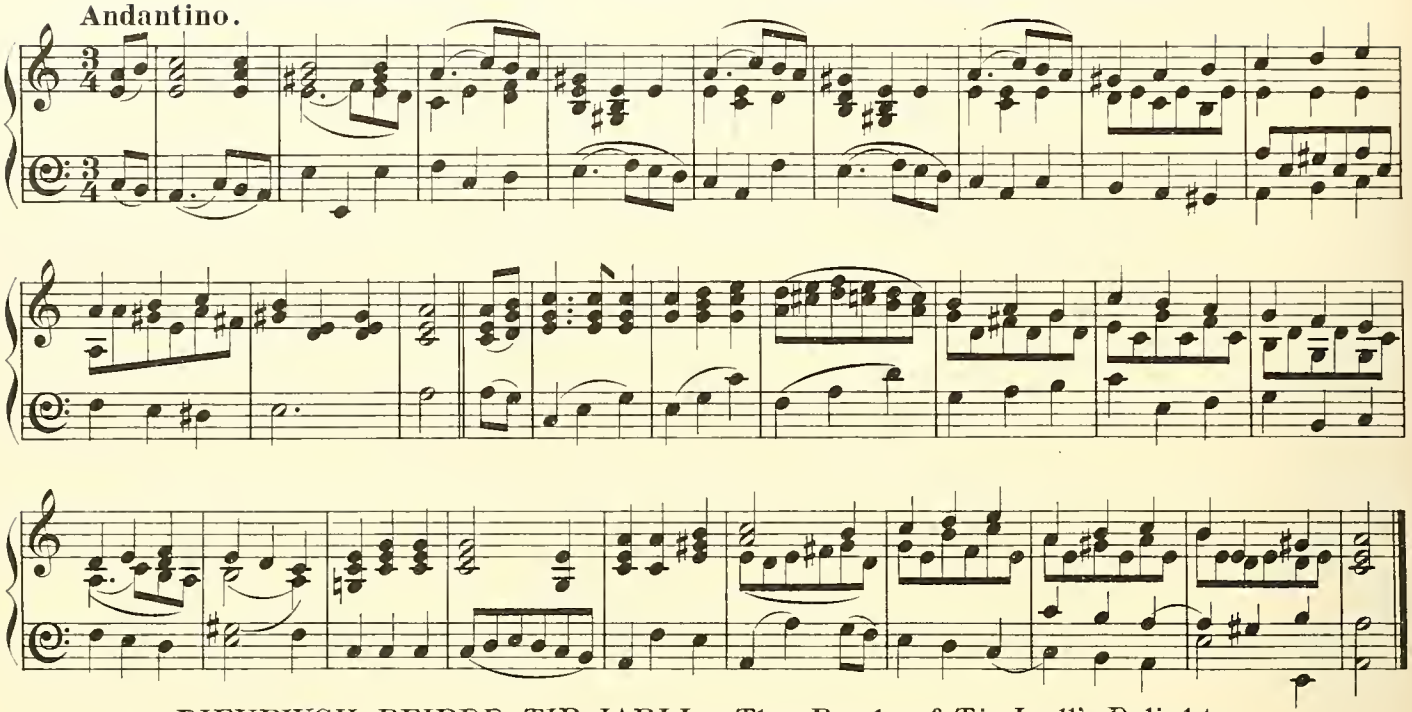
NANS O'R FELIN – Nancy of the Mill

Allegretto.



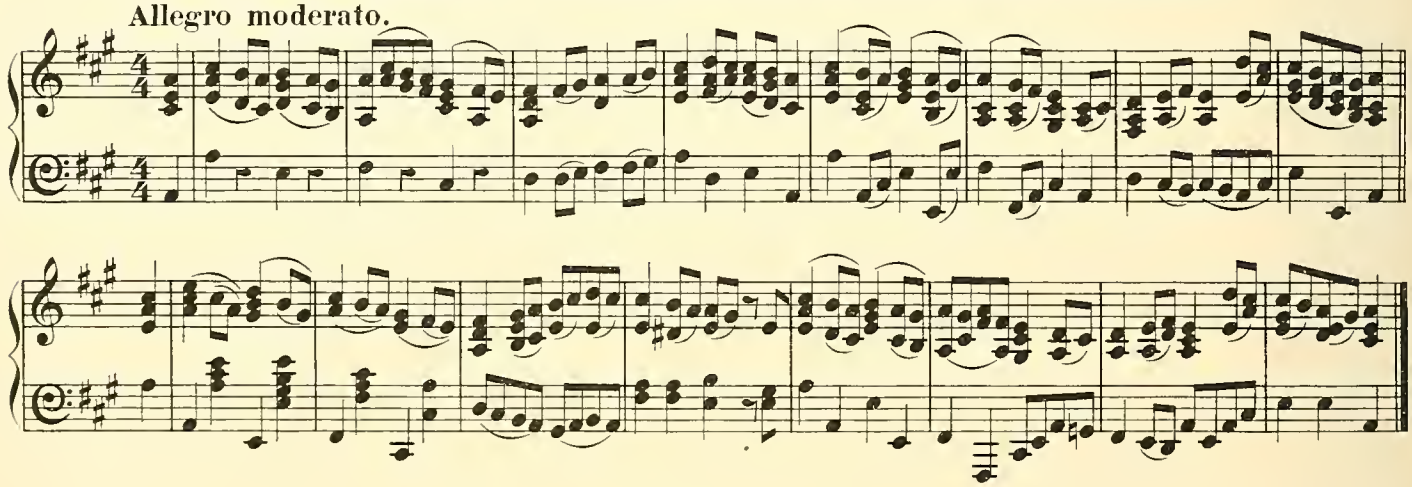
HOFFDER GWŶR Y DINAS – The Delight of the Men of Dinas

Andantino.



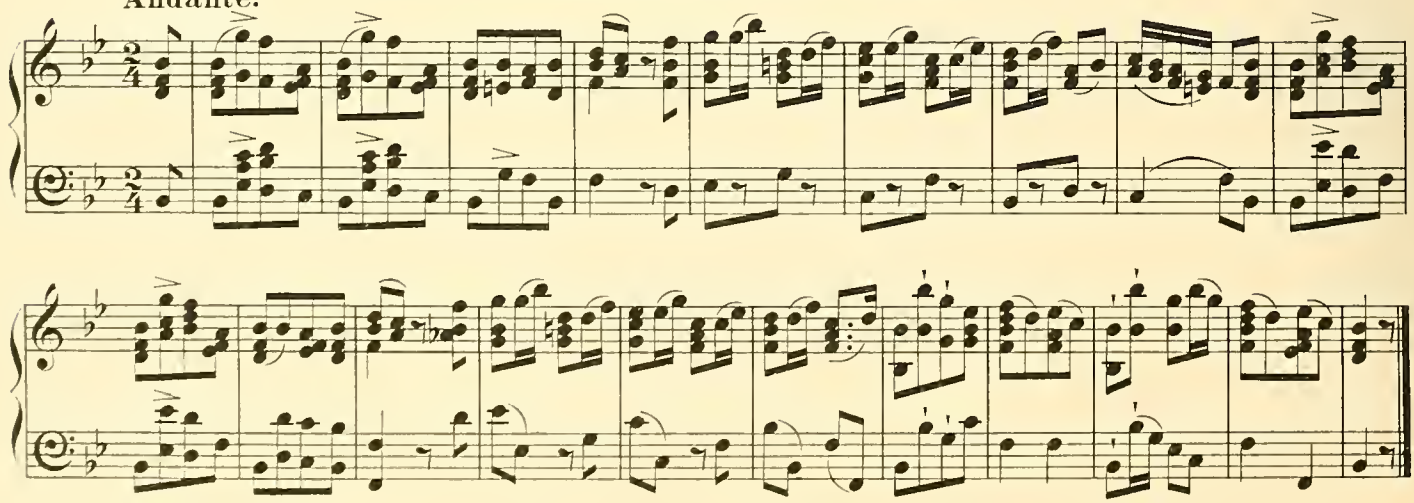
DIFYRWCH BEIRDD TIR IARLL – The Bards of Tir Iarll's Delight

Allegro moderato.



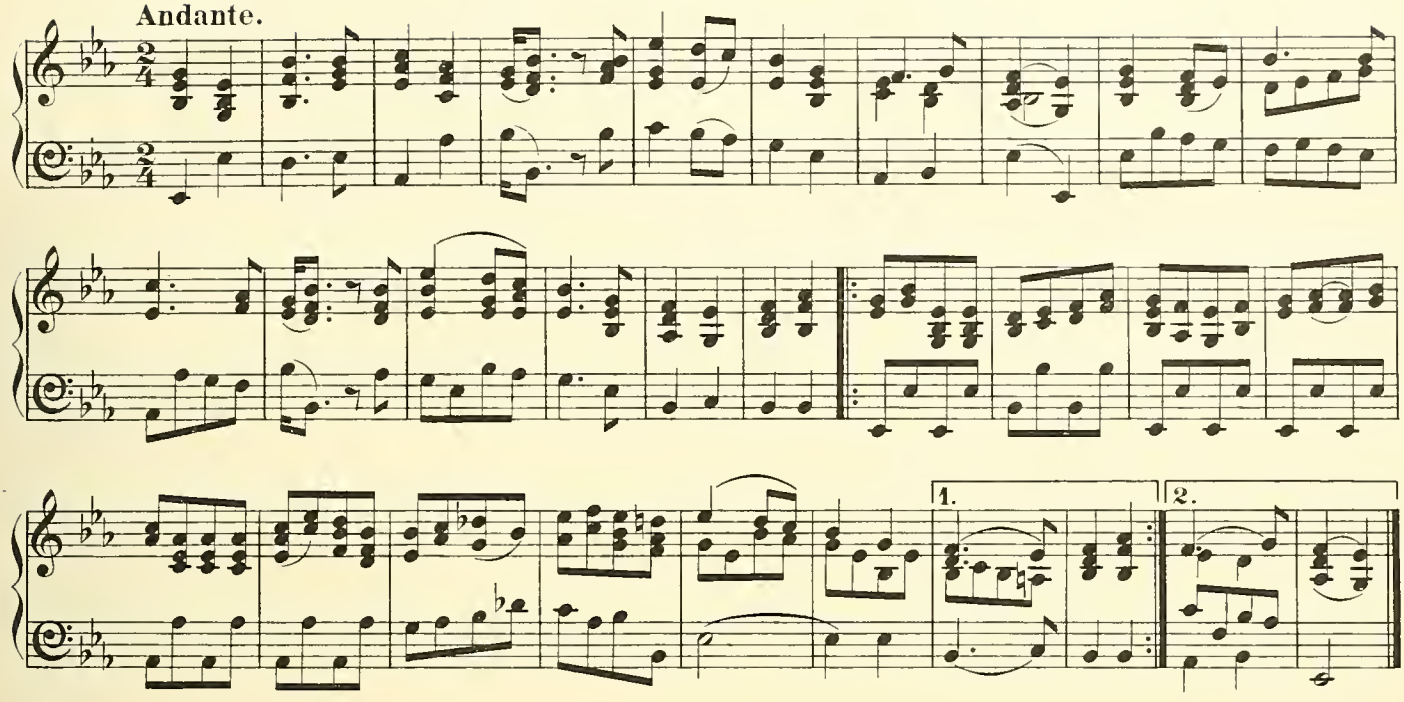
CATTI ABERDYFI – Kate of Aberdovey

Andante.



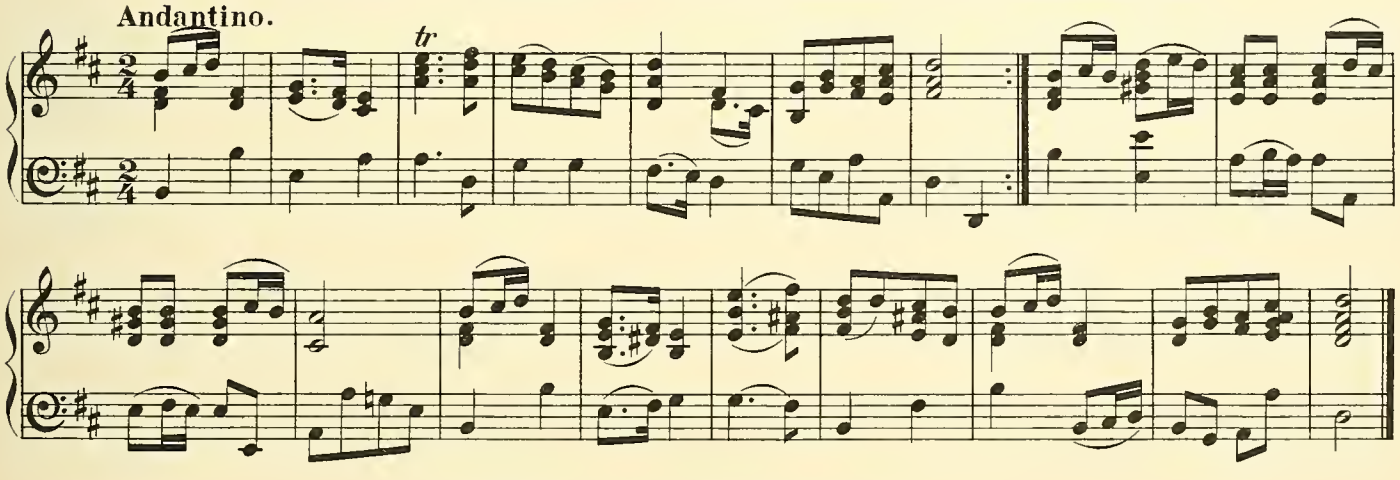
ÌMEL WEFUS (3) — Honied Lip (3)

Andante.



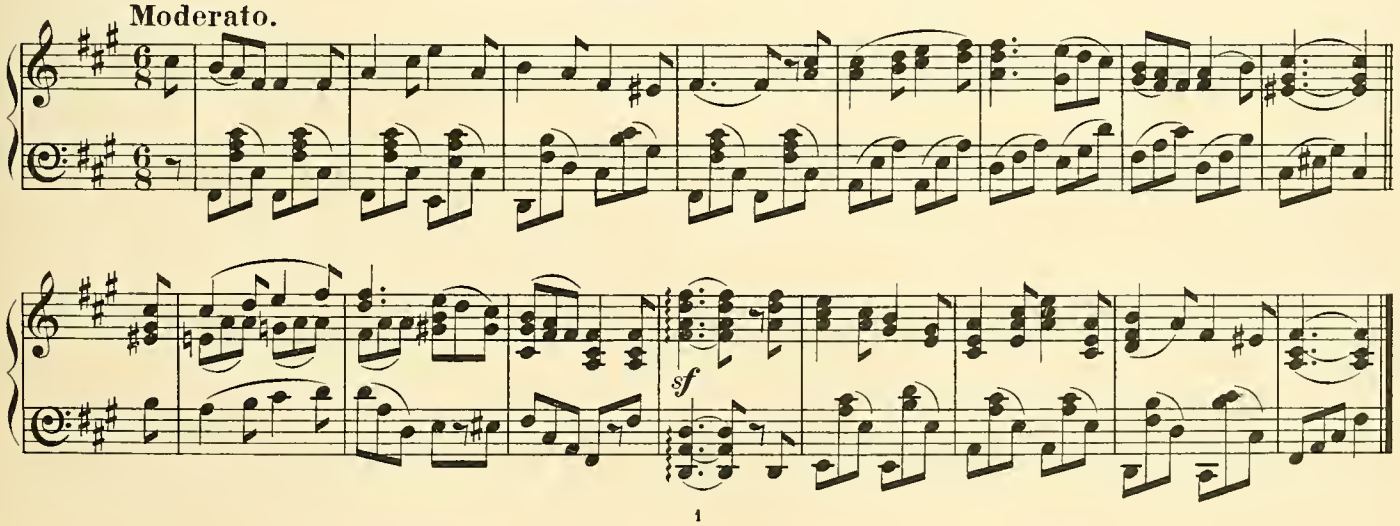
FFARWEL Y GLANDDYN — The Farewell of the Handsome Man

Andantino.



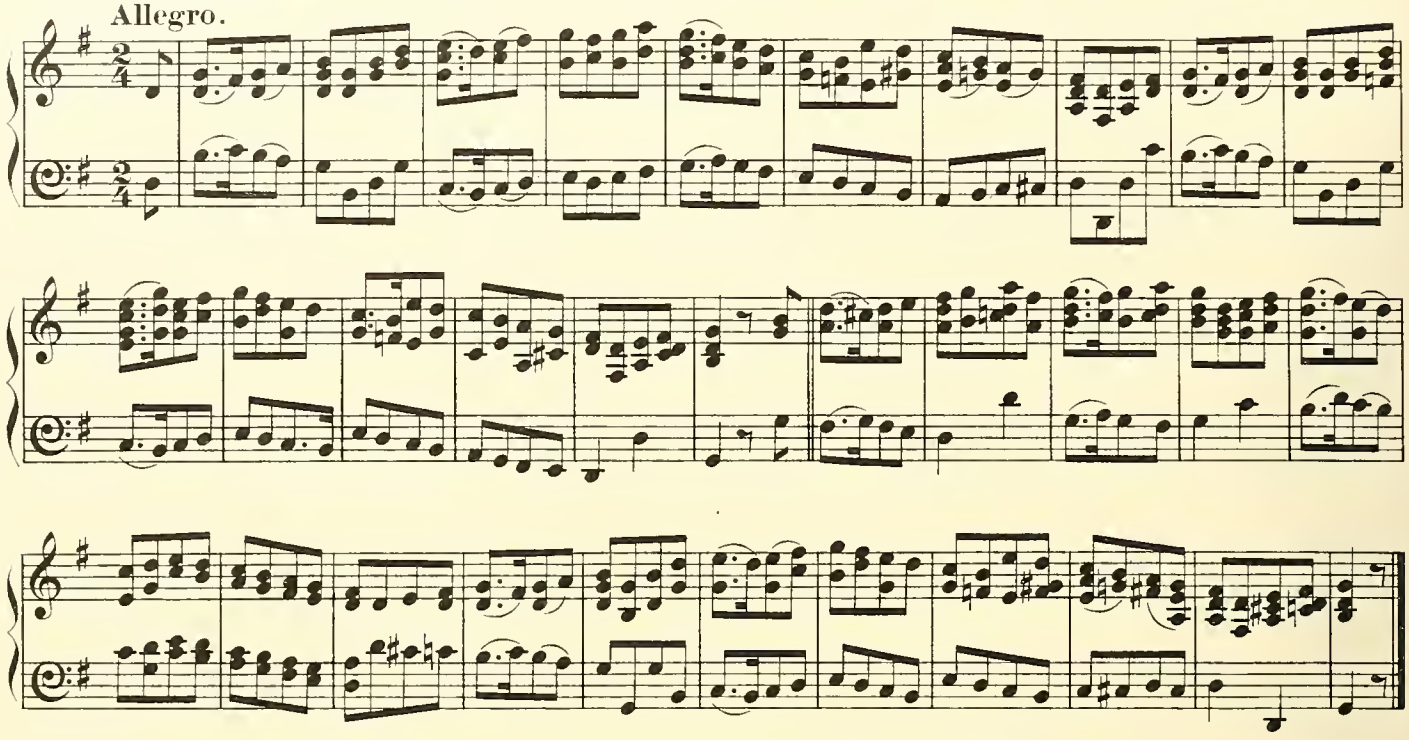
Y FERCH FACH — The Little Girl

Moderato.



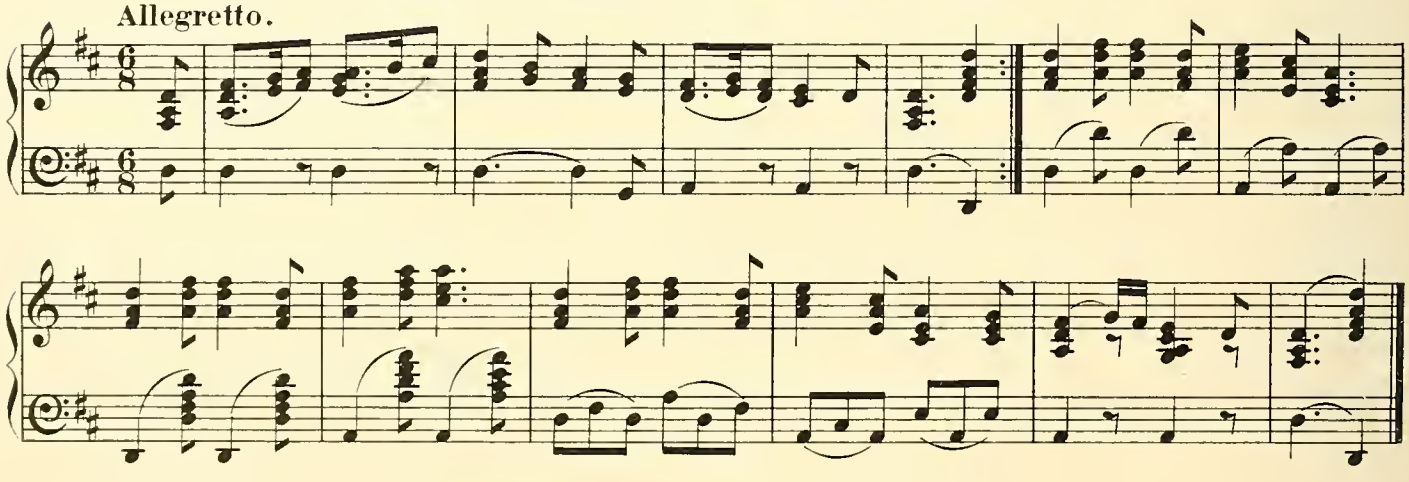
HOFFDER MADOC AB OWAIN GWYNEDD – Madoc ab Owen Gwynedd's Delight

Allegro.



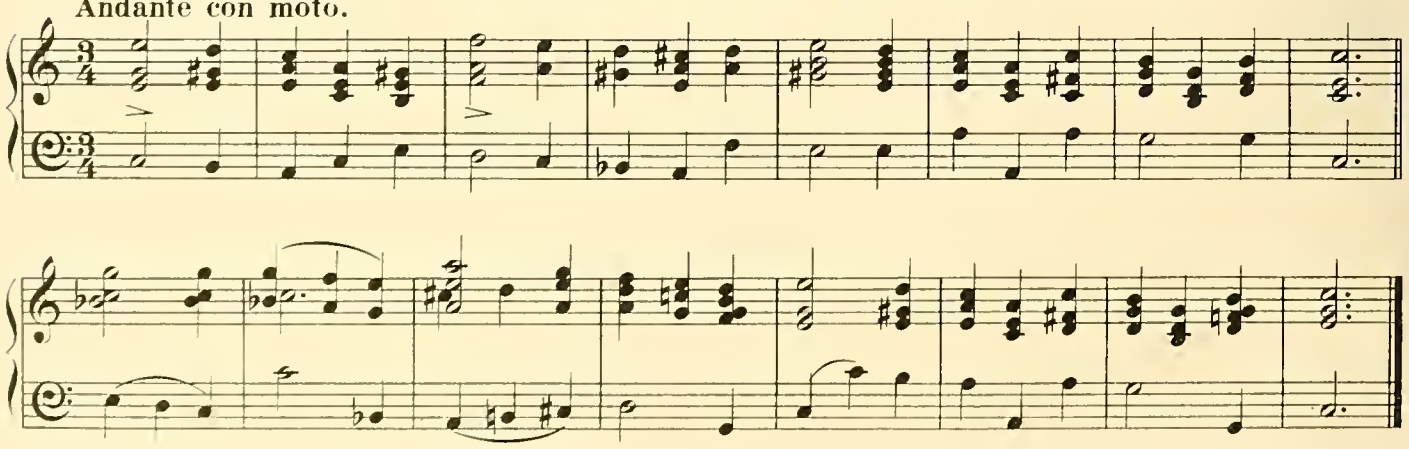
CAINC Y FAMAETH – The Nurse's Strain

Allegretto.



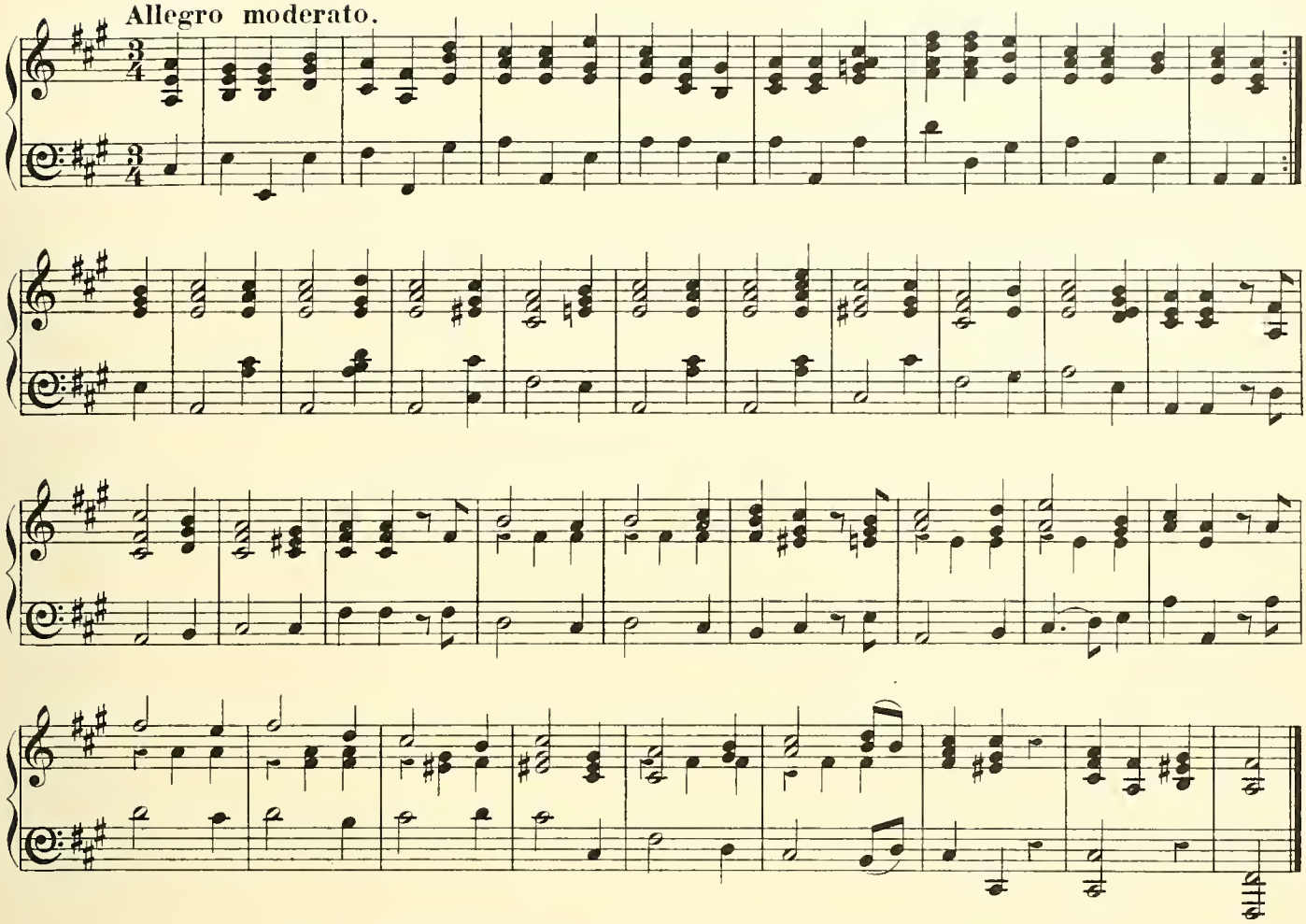
GWAEN GYNFYDD – Gwaen Gynfydd

Andante con moto.



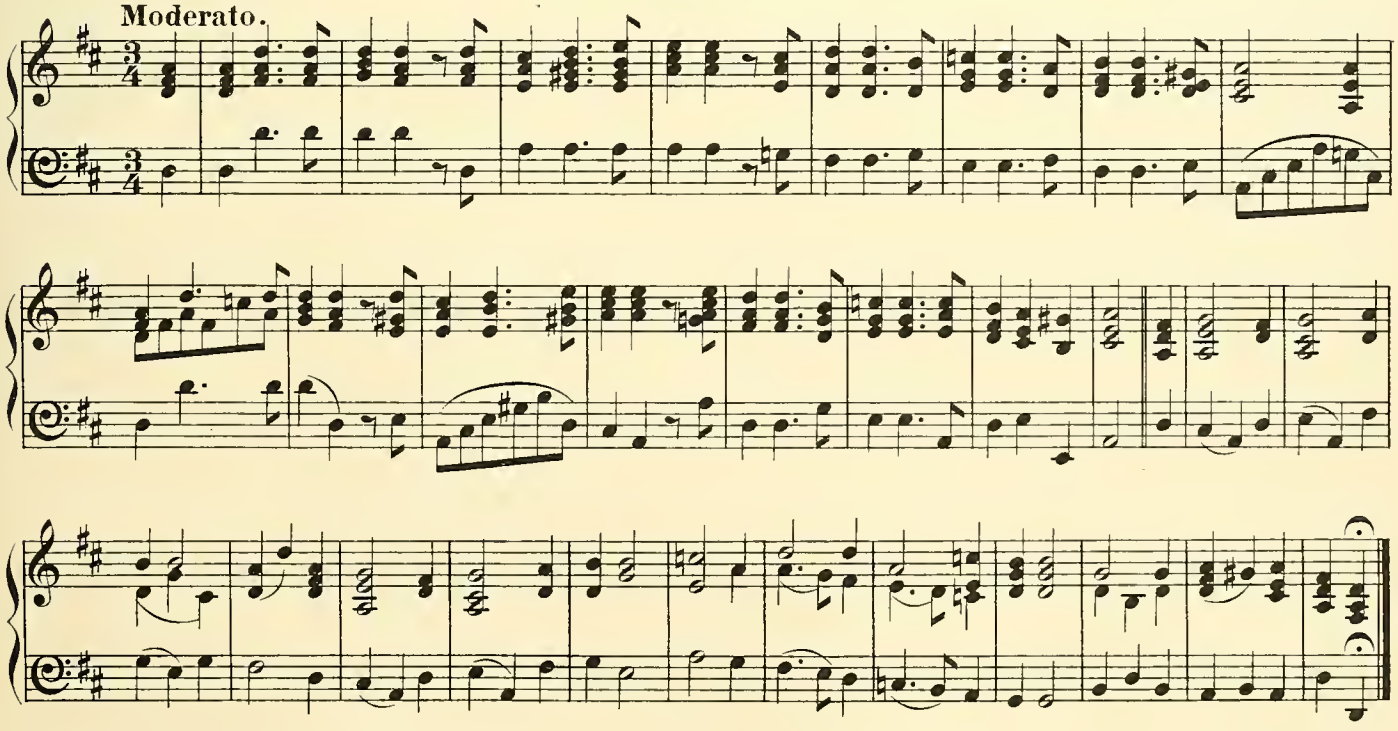
LLEF CAERWENT – Winchester Cry

Allegro moderato.

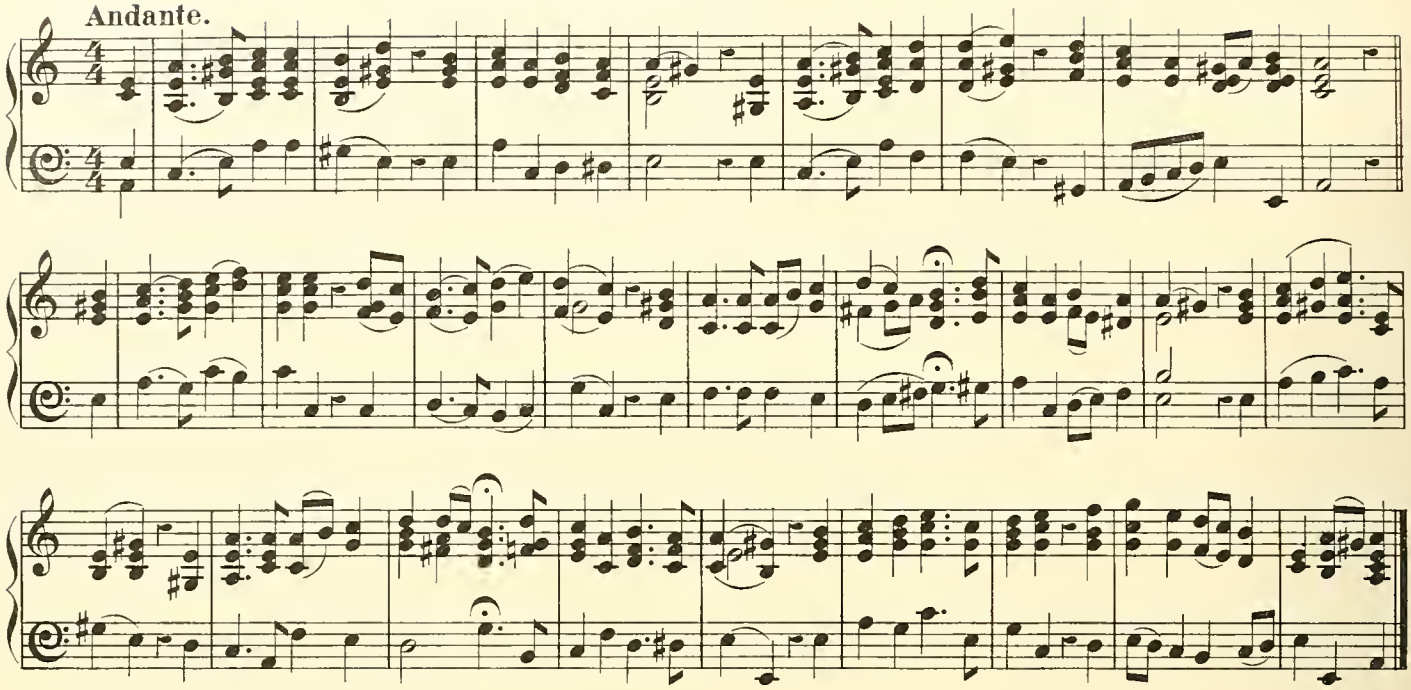


CÂN Y CEILIOG DU — The Song of the Black Cock

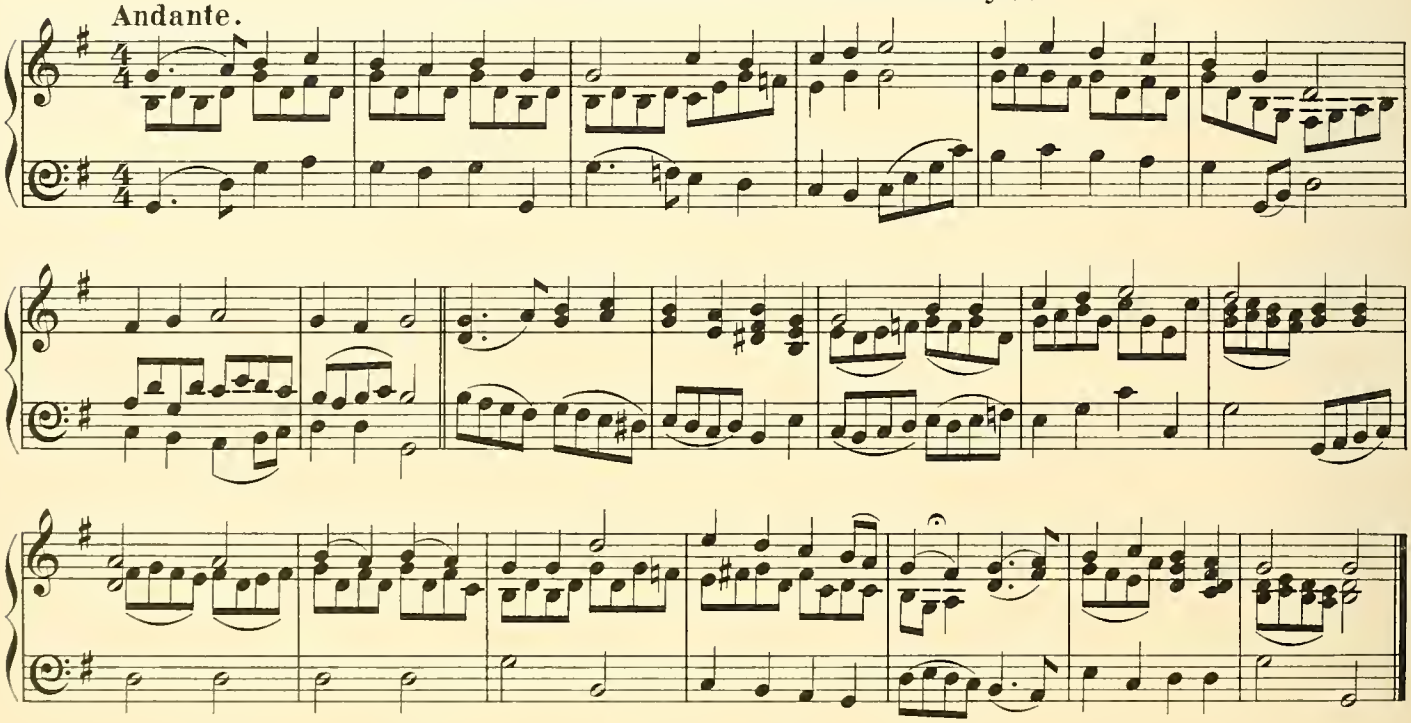
Moderato.



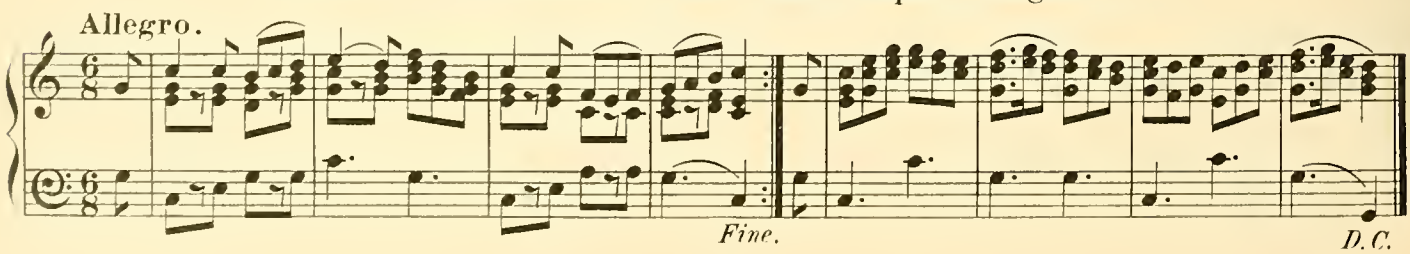
WNG CYTIRAWG(1)-Greece and Troy(1)



WNG CYTIRAWG (2) – Greece and Troy (2)

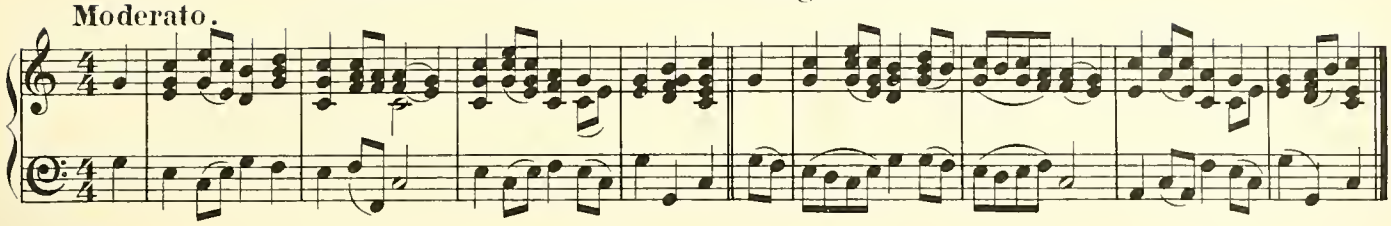


MERCH Y TAFARNWR – The Tavern Keeper's Daughter



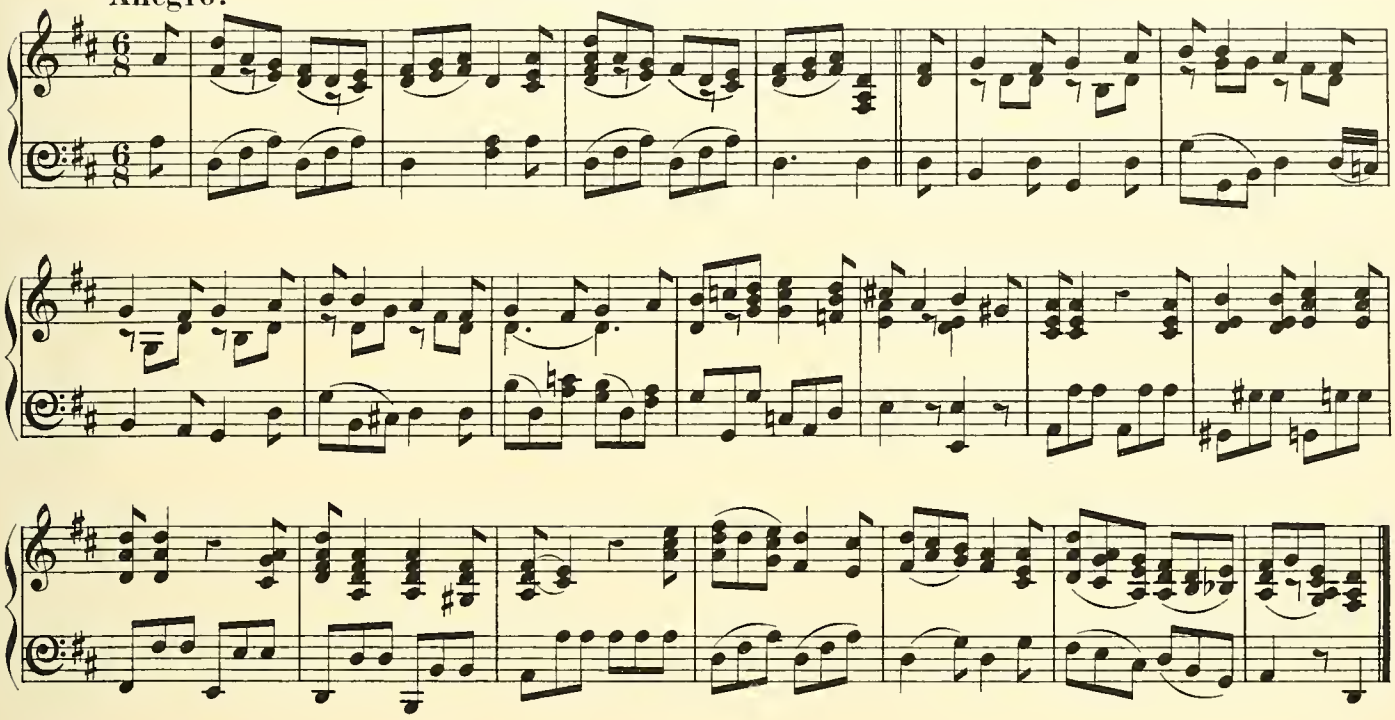
MERCH Y DAFARN – The Daughter of the Tavern

Moderato.



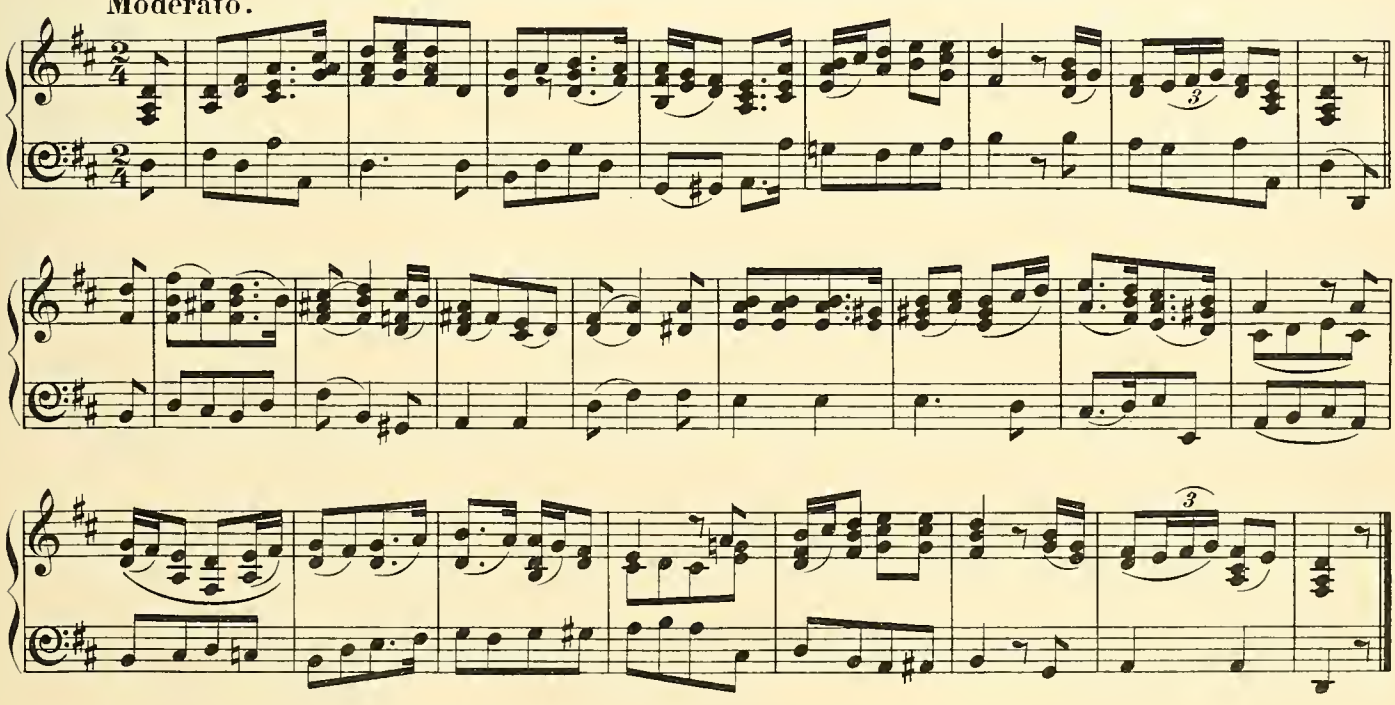
CAERDOIA(2) – Troy (2)

Allegro.



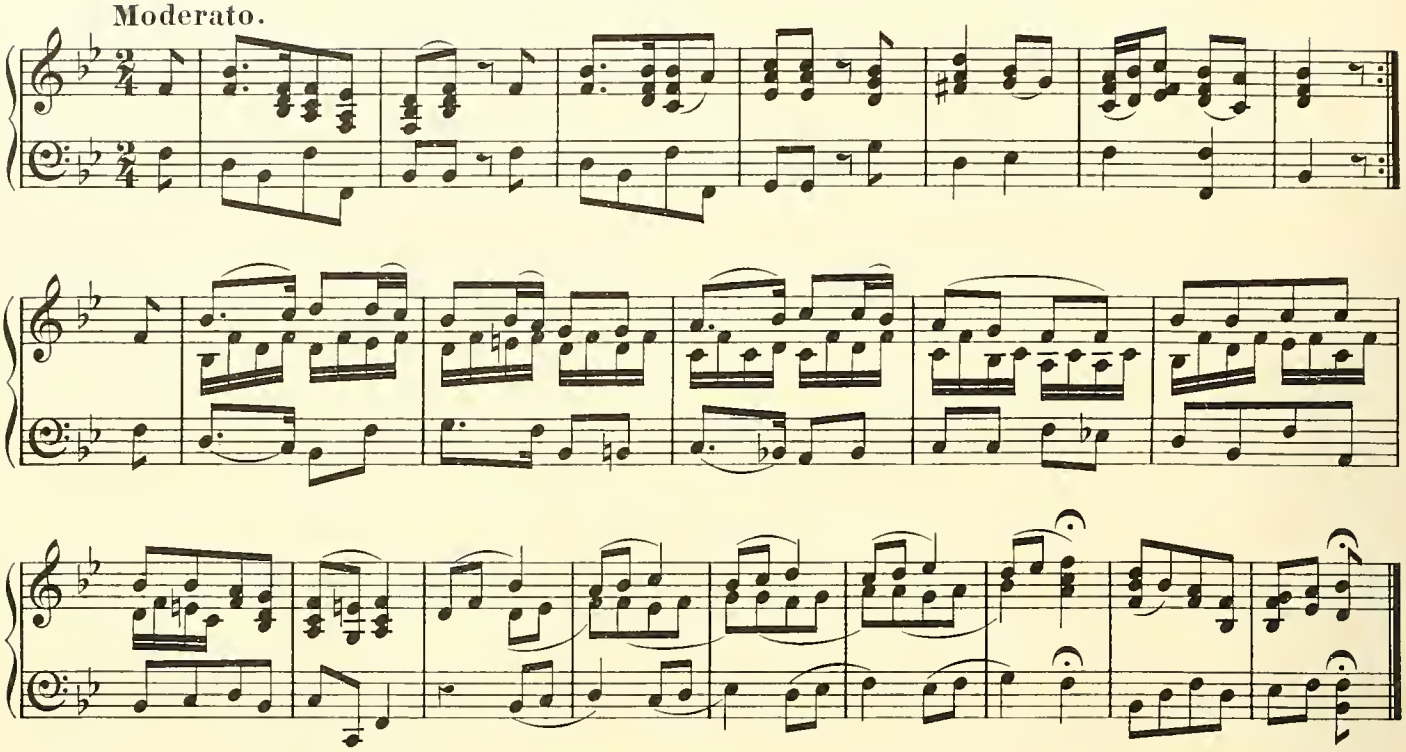
DIFYRWCH Y BRENIN IAGO – King James' Delight

Moderato.



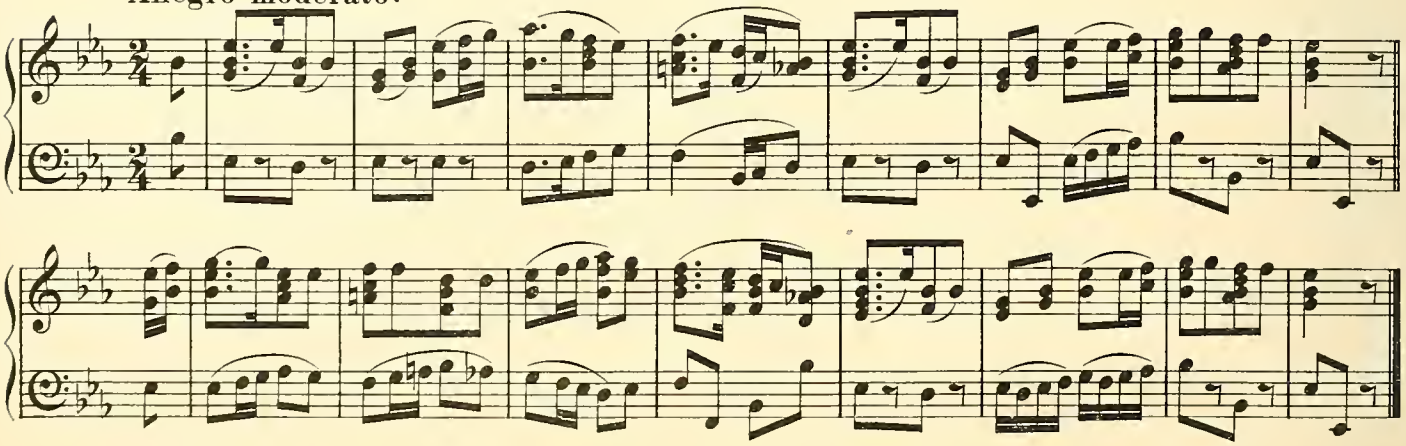
CAINC Y DAWNSWYR — The Dancers' Strain

Moderato.



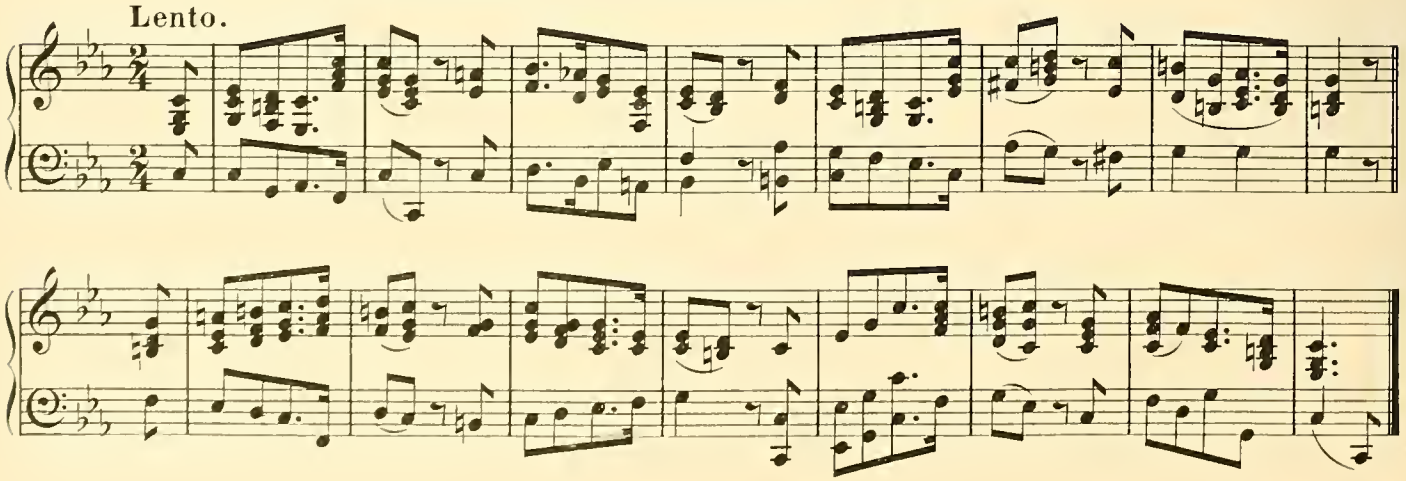
MÔN — Anglesey

Allegro moderato.



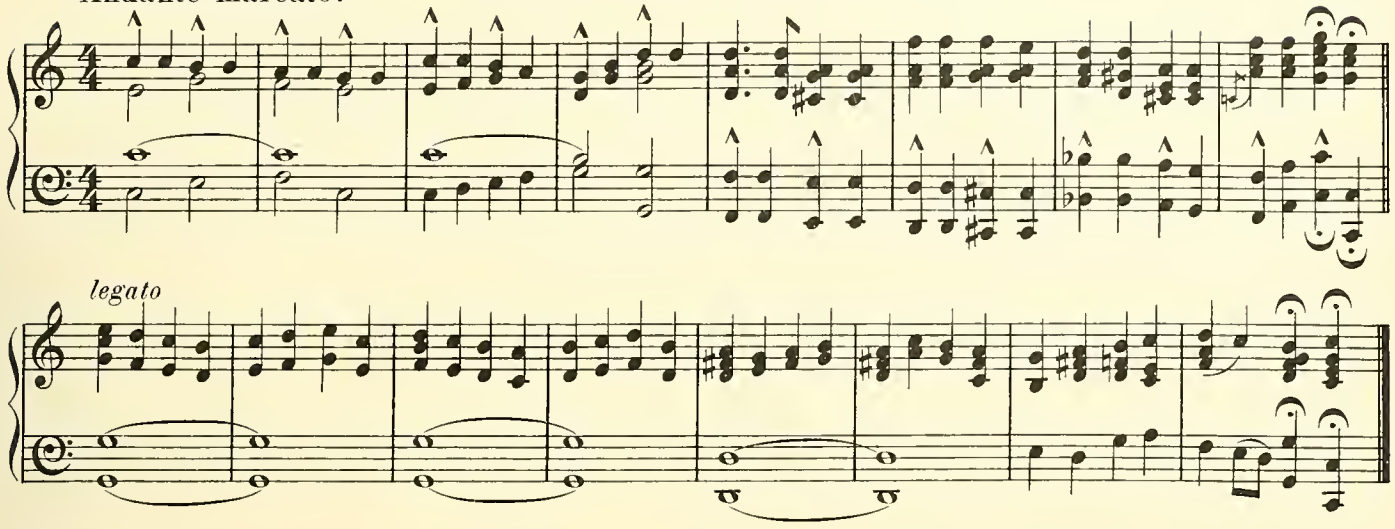
MI GWRDDAIS Â 'SGWARNOG — I met a Hare

Lento.



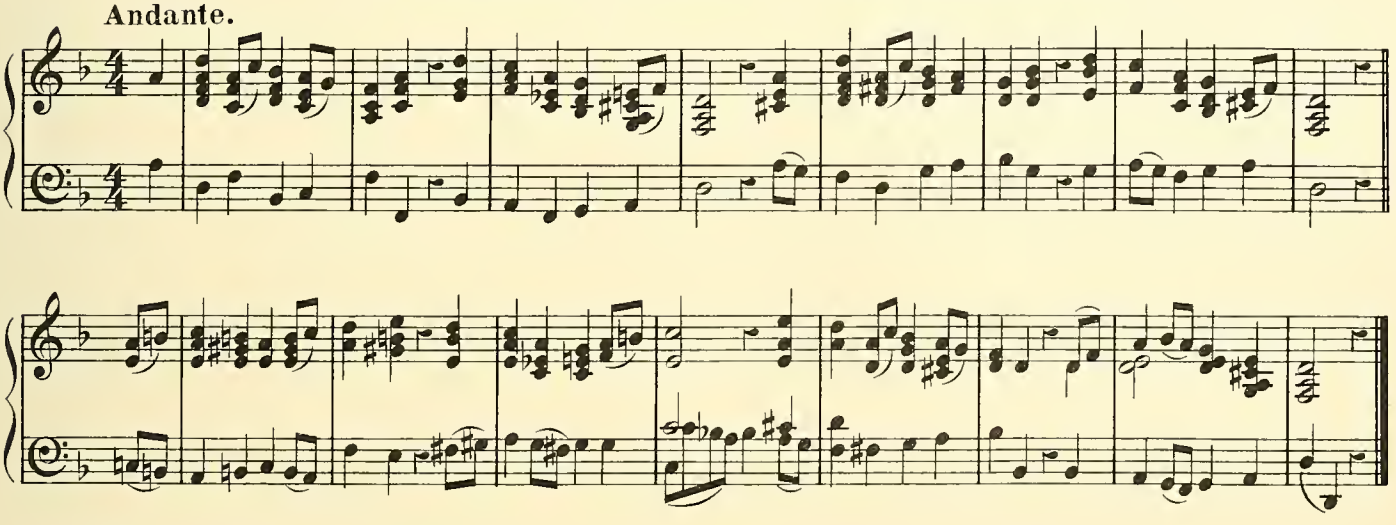
GWEGIL Y FWYELL — The Back of the Axe

Andante marcato.



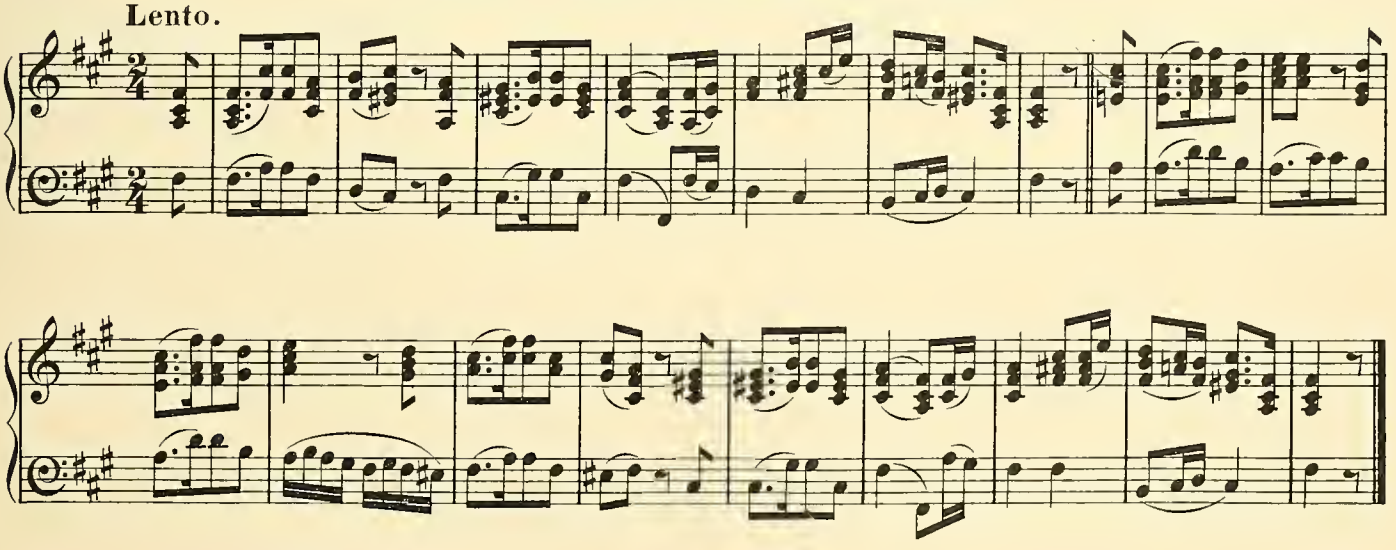
FY NGHARIAD GWEDDUS — My Handsome Lover

Andante.



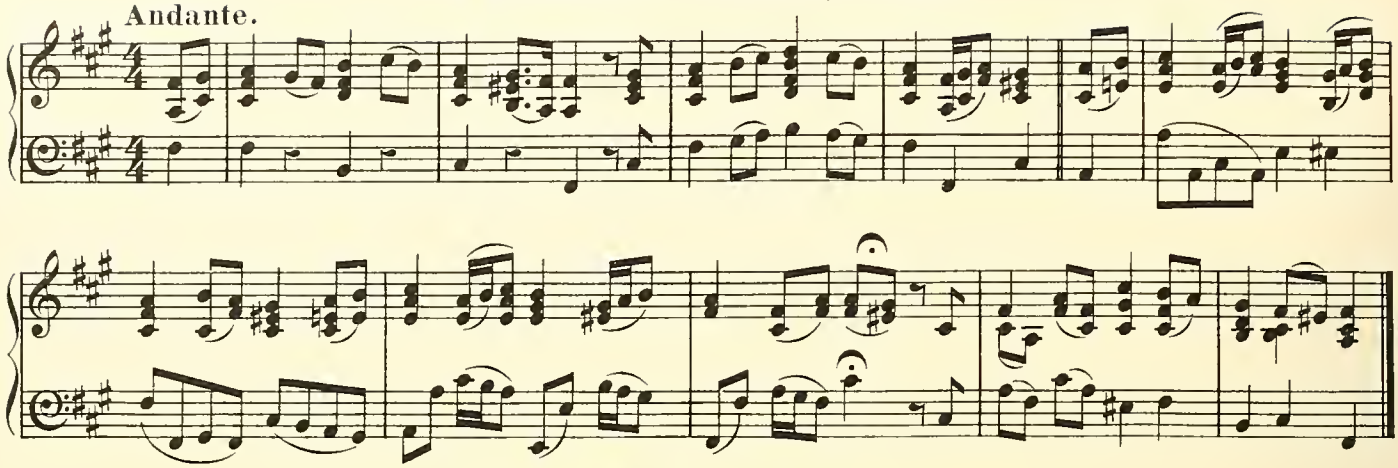
Y GOFID GWINAU — The Poignant Grief

Lento.



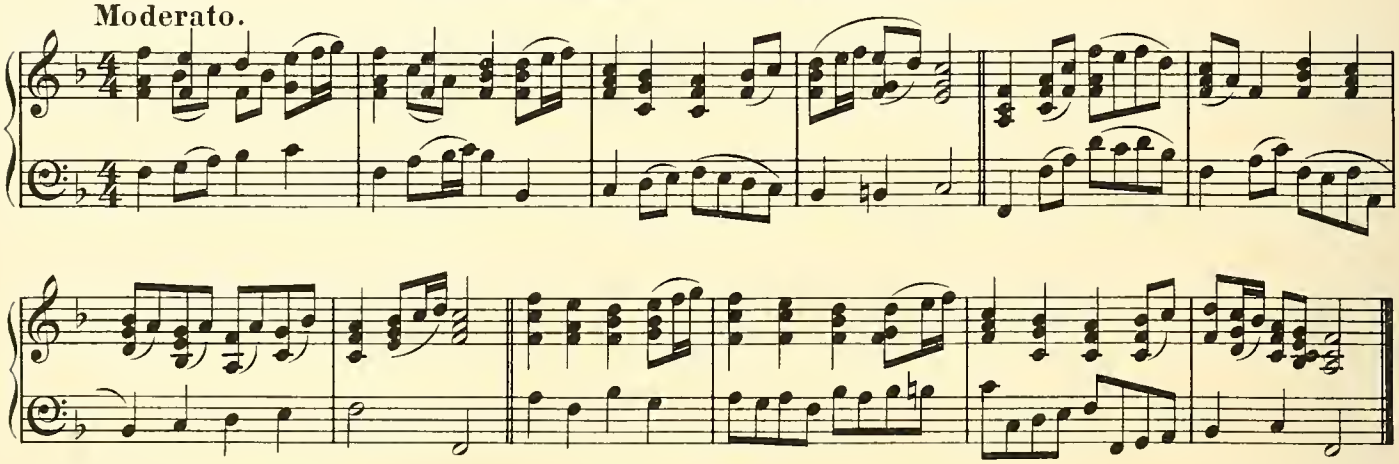
Y MAERDY – The Dairy House

Andante.



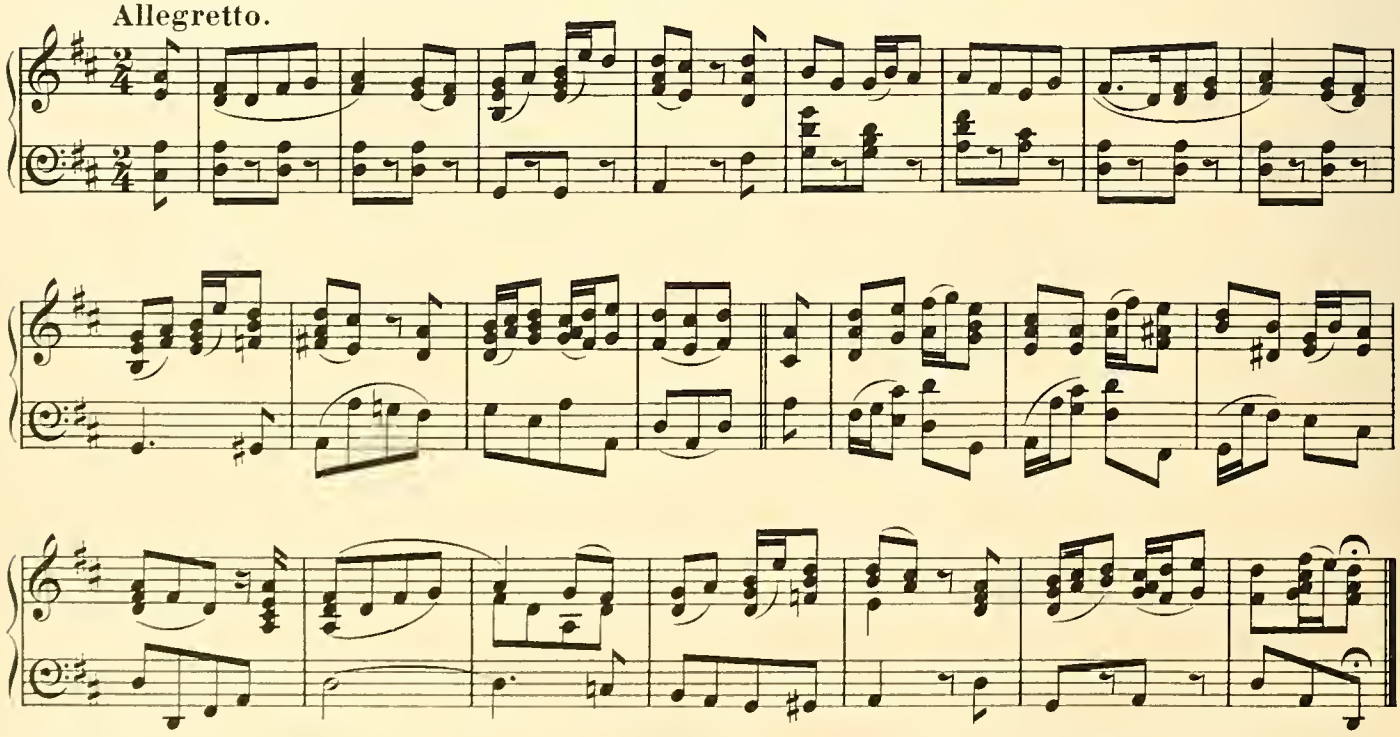
MWYNEN MAI – The Melody of May

Moderato.



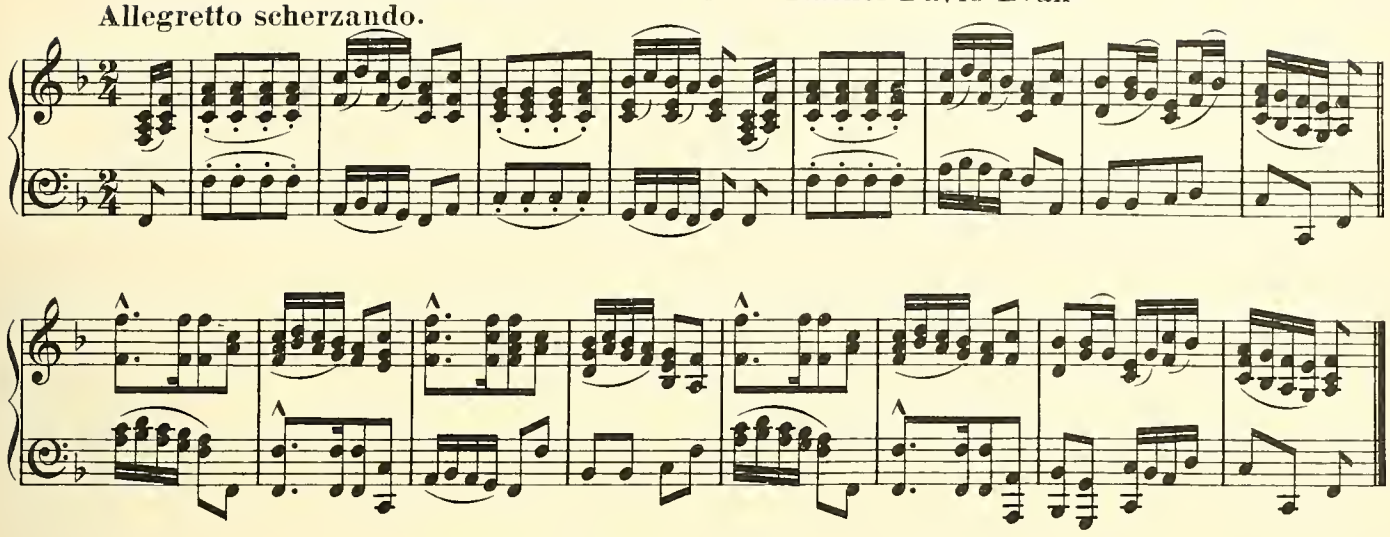
BUDDUGOLIAETH Y CYMRY – The Victory of the Cymry

Allegretto.



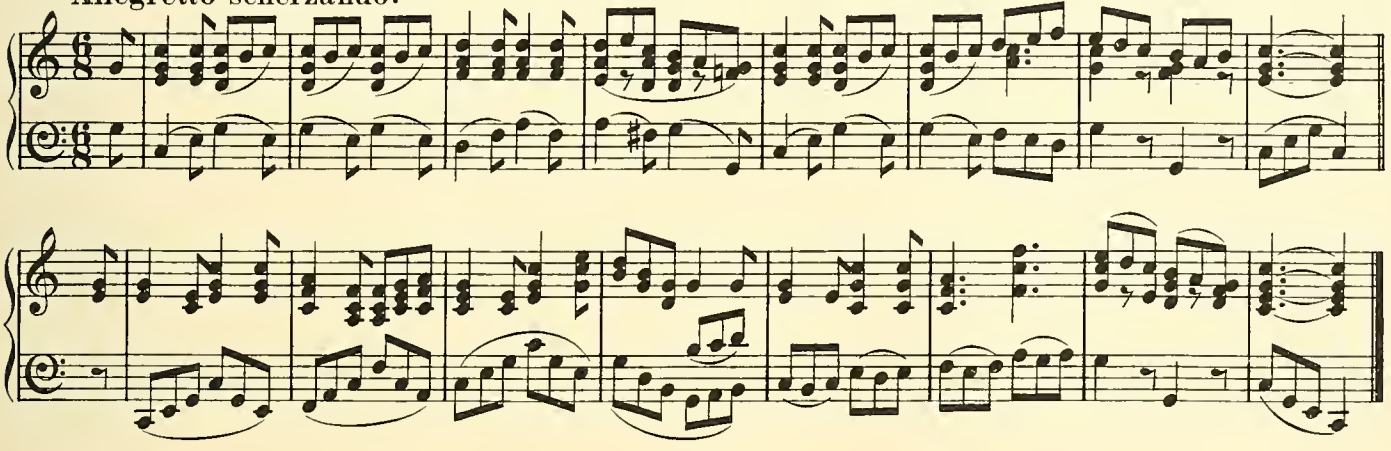
RACHEL DAFYDD IFAN – Rachel David Evan

Allegretto scherzando.



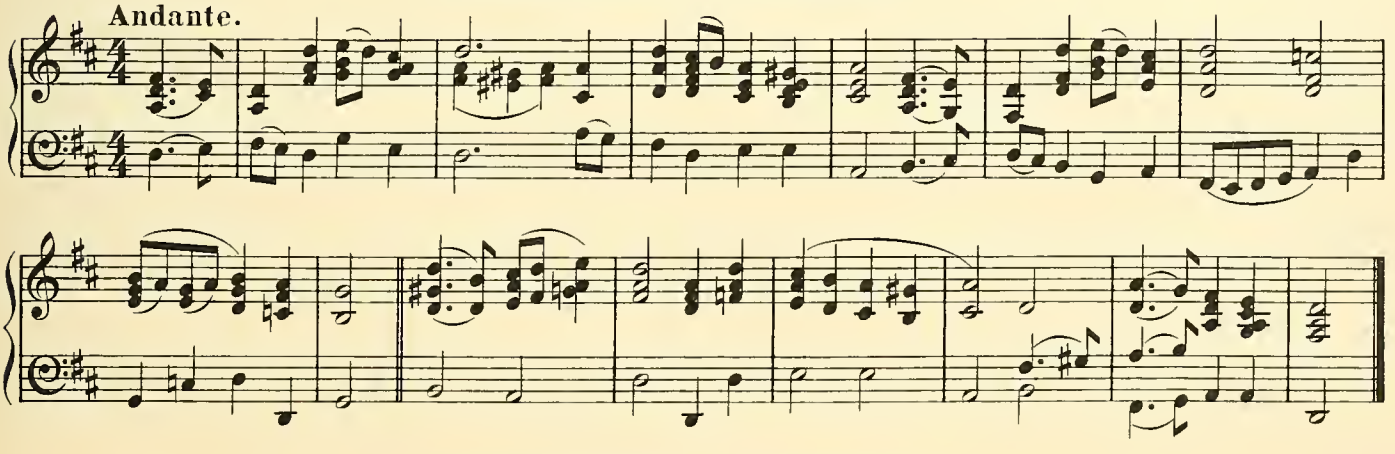
DOED A DDÊL – Come what may

Allegretto scherzando.



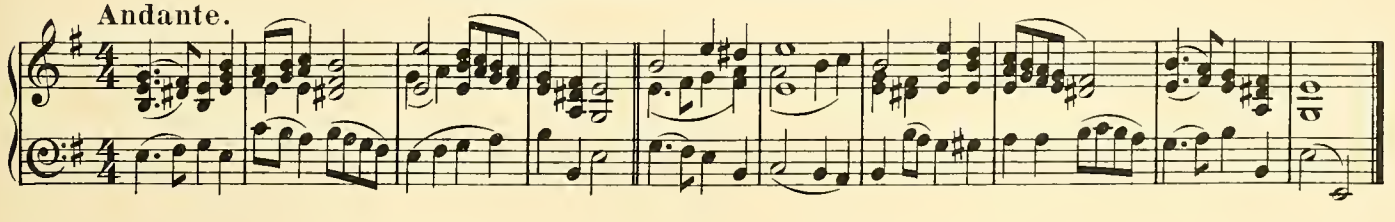
CLARENDON (1) – Clarendon (1)

Andante.



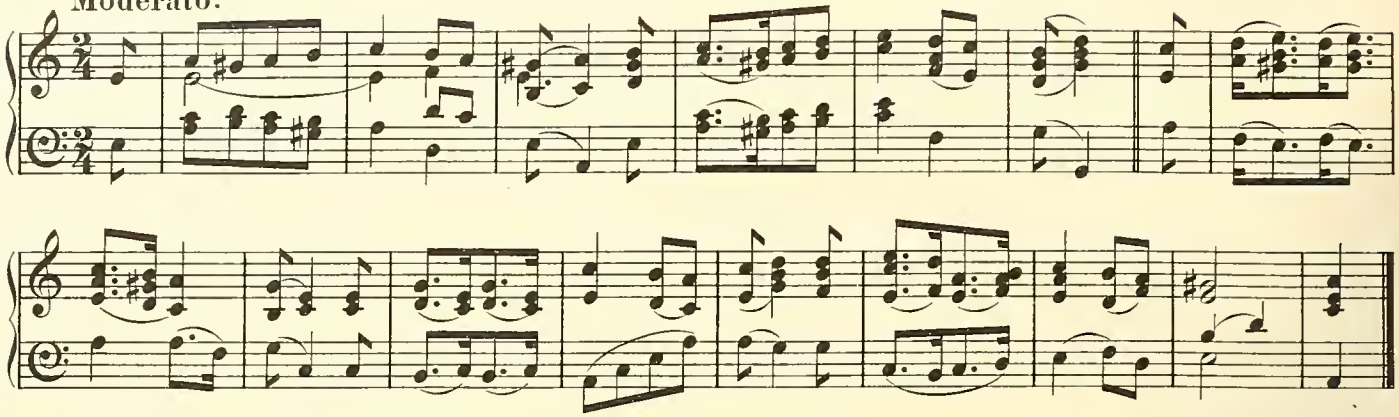
CLARENDON (2) – Clarendon (2)

Andante.



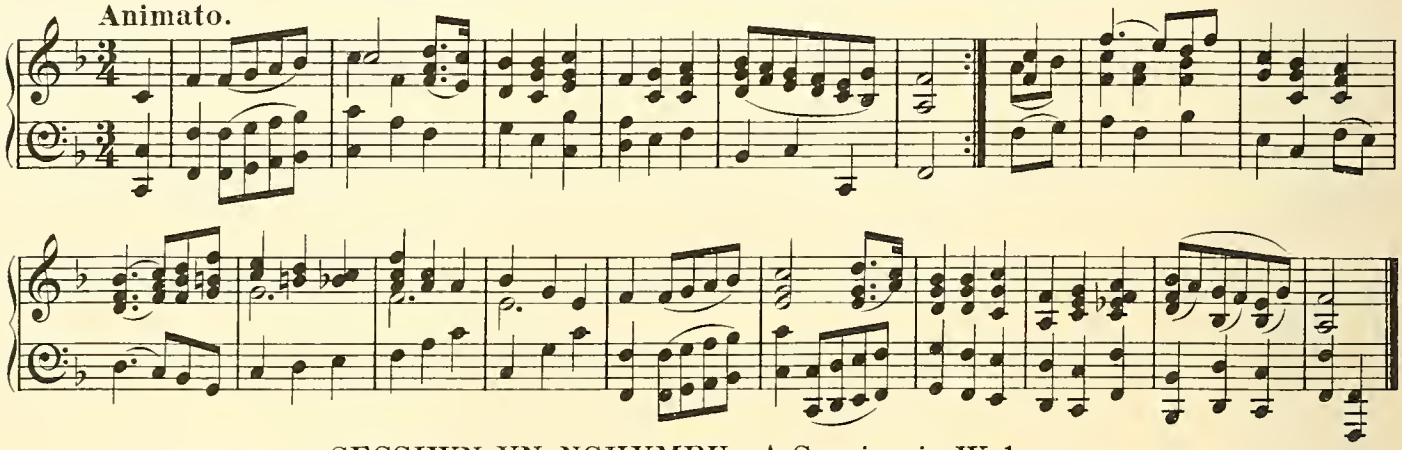
MINFWYN – Sweet Lip

Moderato.



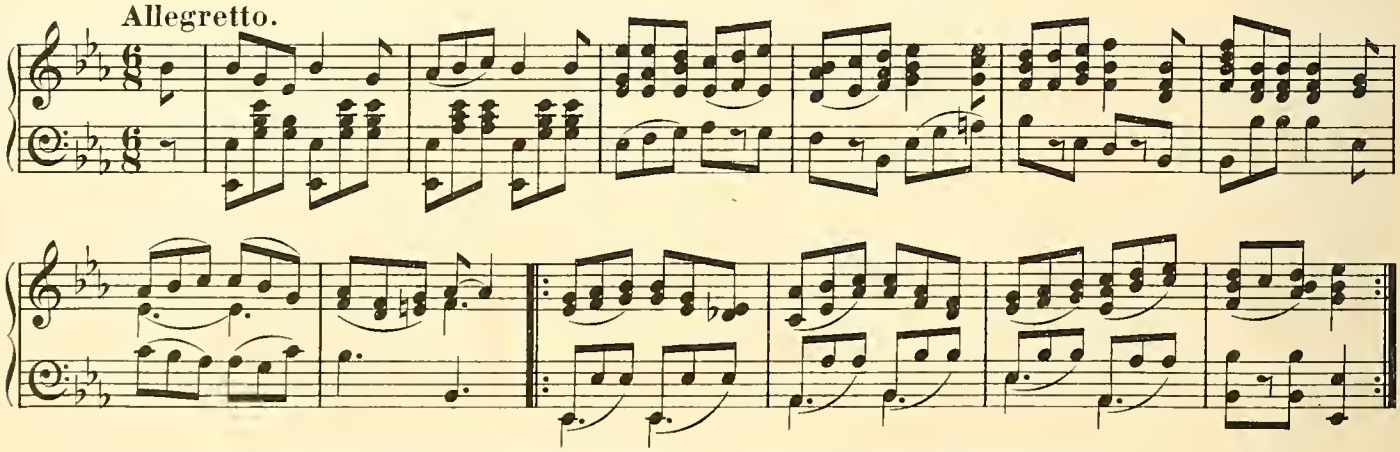
BREUDDWYD RHYSYN BACH – Little Rees's Dream

Animato.



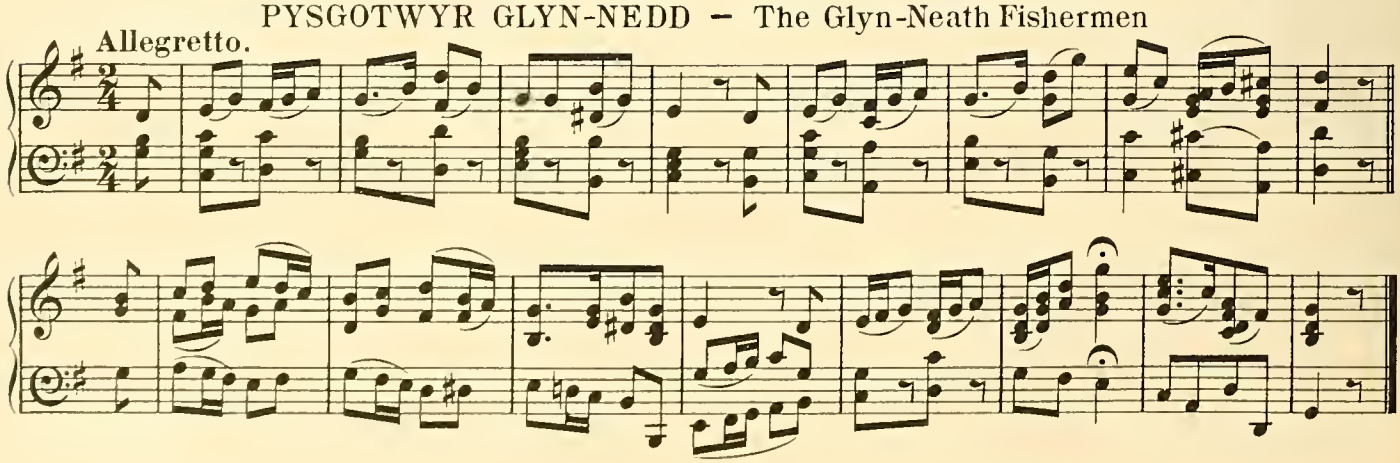
SESSIWN YN NGHYMRU – A Session in Wales

Allegretto.



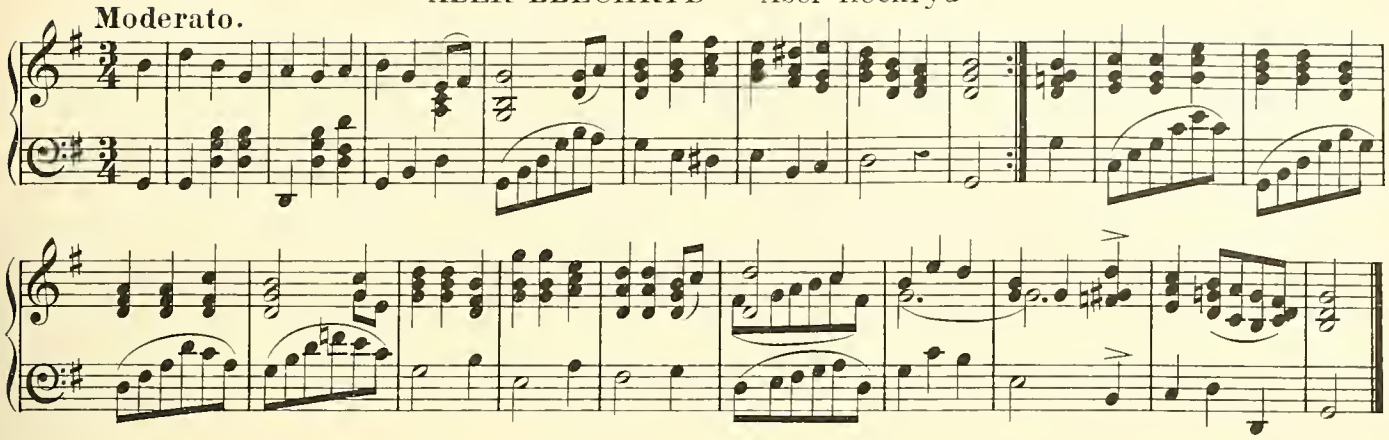
PYSGOTWYR GLYN-NEDD – The Glyn-Neath Fishermen

Allegretto.



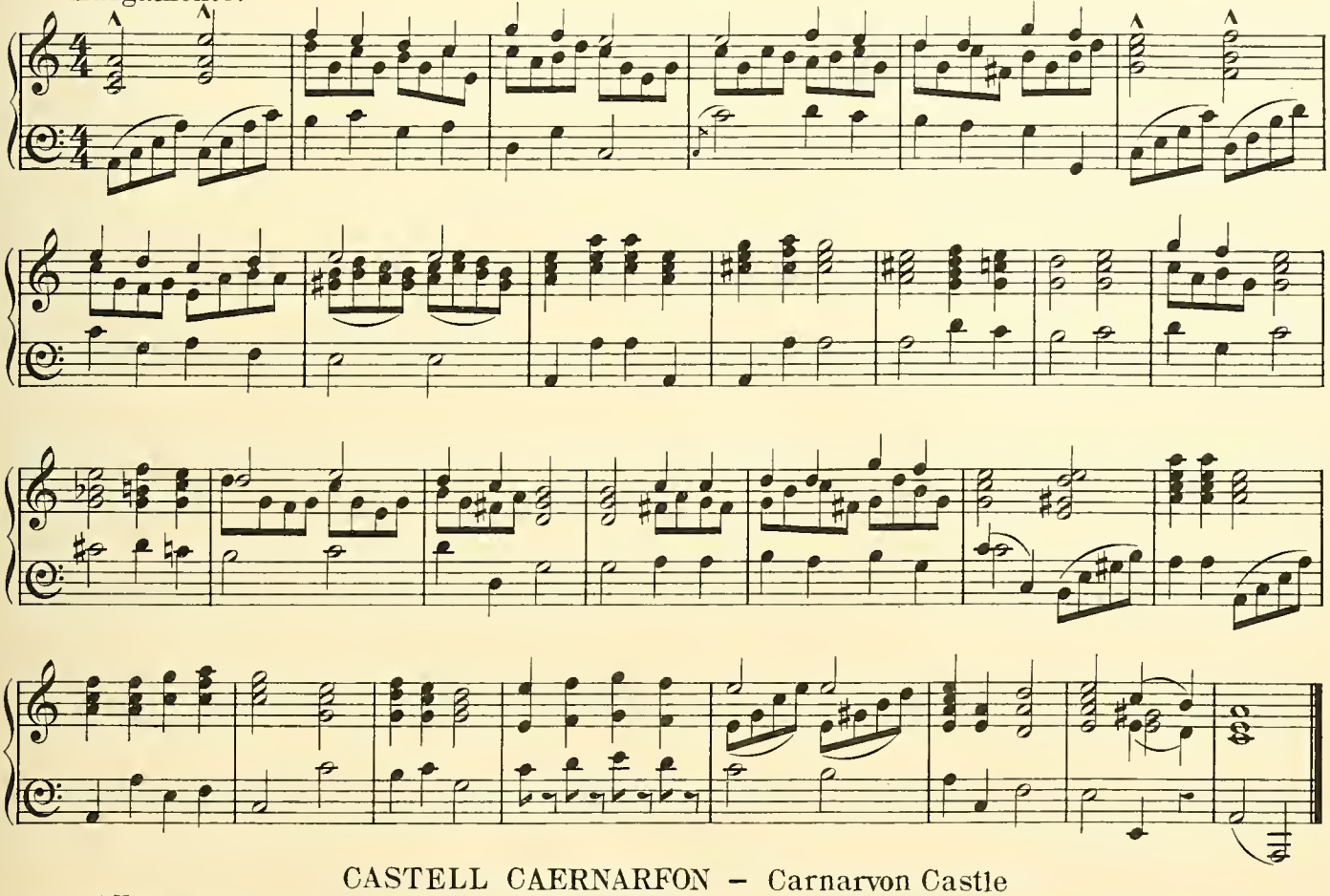
ABER-LLECHRYD – Aber-llechryd

Moderato.



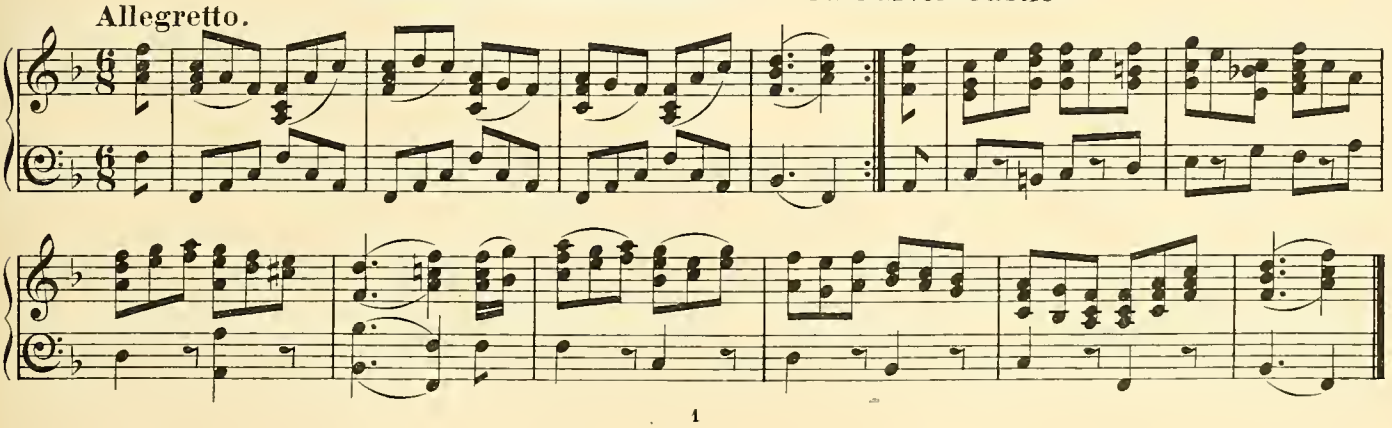
TINCIAD Y GLÔCH (2) – TheTinkling of the Bell (2)

Largamente.



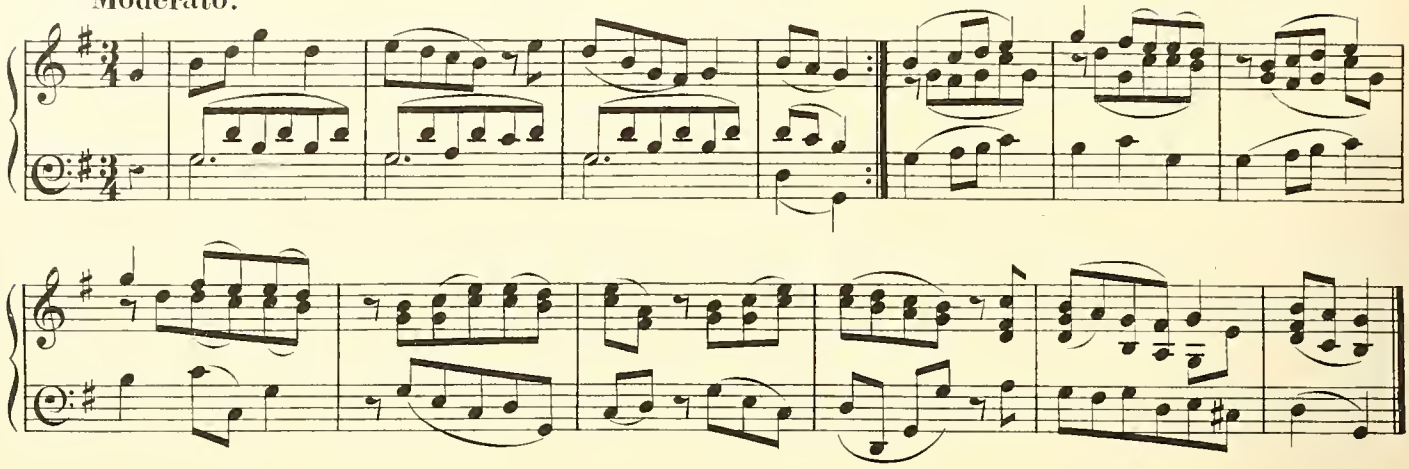
CASTELL CAERNARFON – Carnarvon Castle

Allegretto.



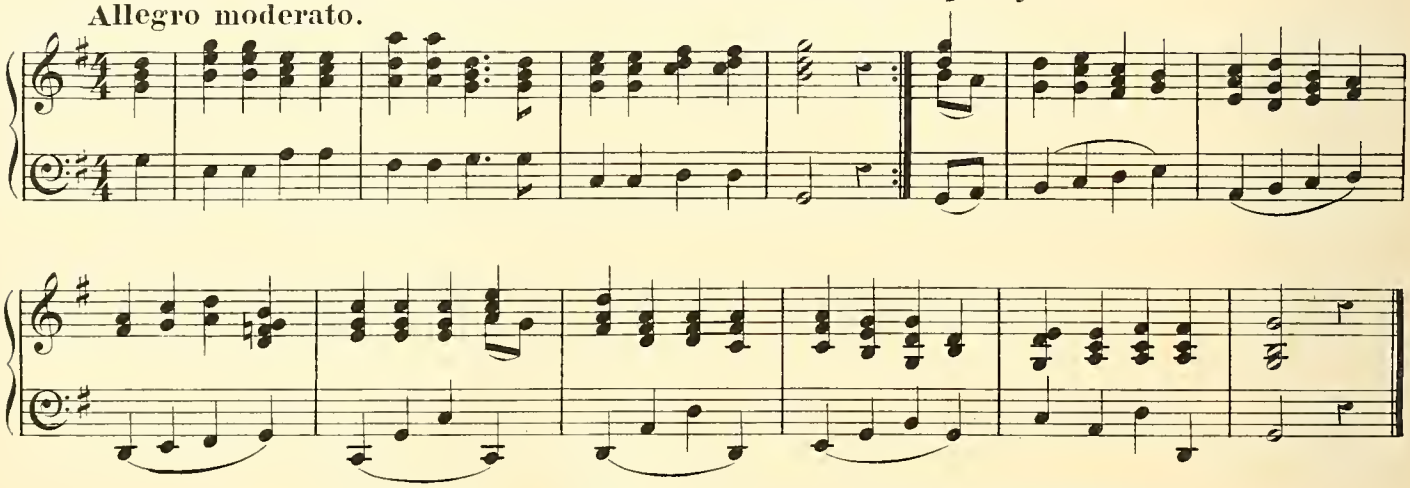
FFARWEL TREF BALDWYN — Farewell to Montgomery.

Moderato.



Y DDIMAI GÔCH (2) — The New Halfpenny (2)

Allegro moderato.

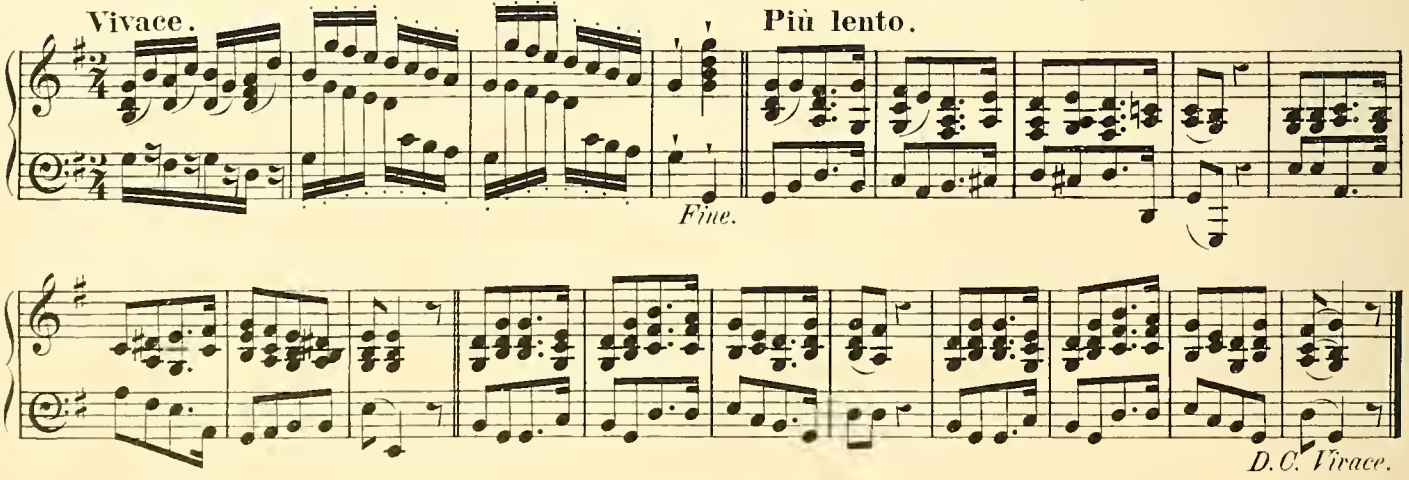


CLYCHAU LLANFYLLIN — The Bells of Llanfyllin

Vivace.

Più lento.

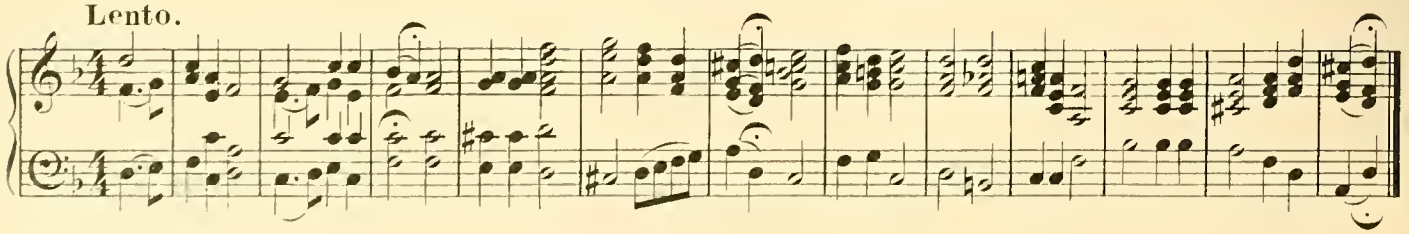
Fine.



D.C. Vivace.

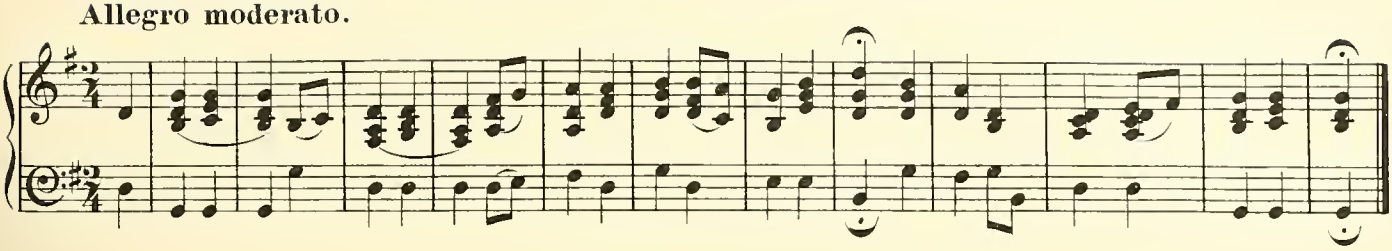
CLEDAN — Cledan

Lento.



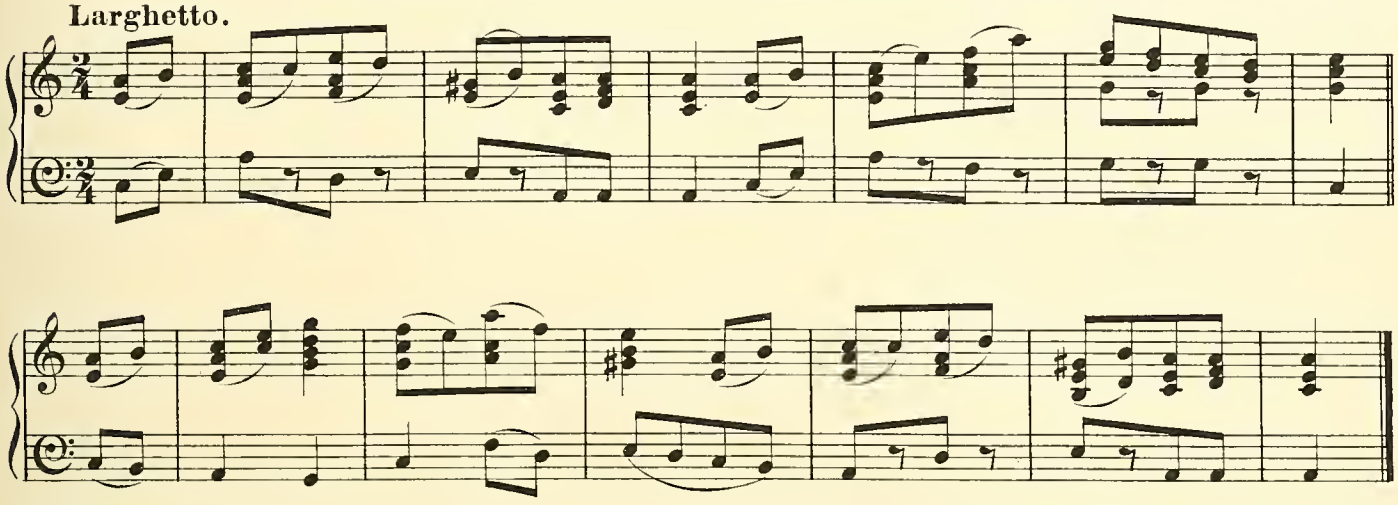
CAERNARFON LON — Merry Carnarvon

Allegro moderato.



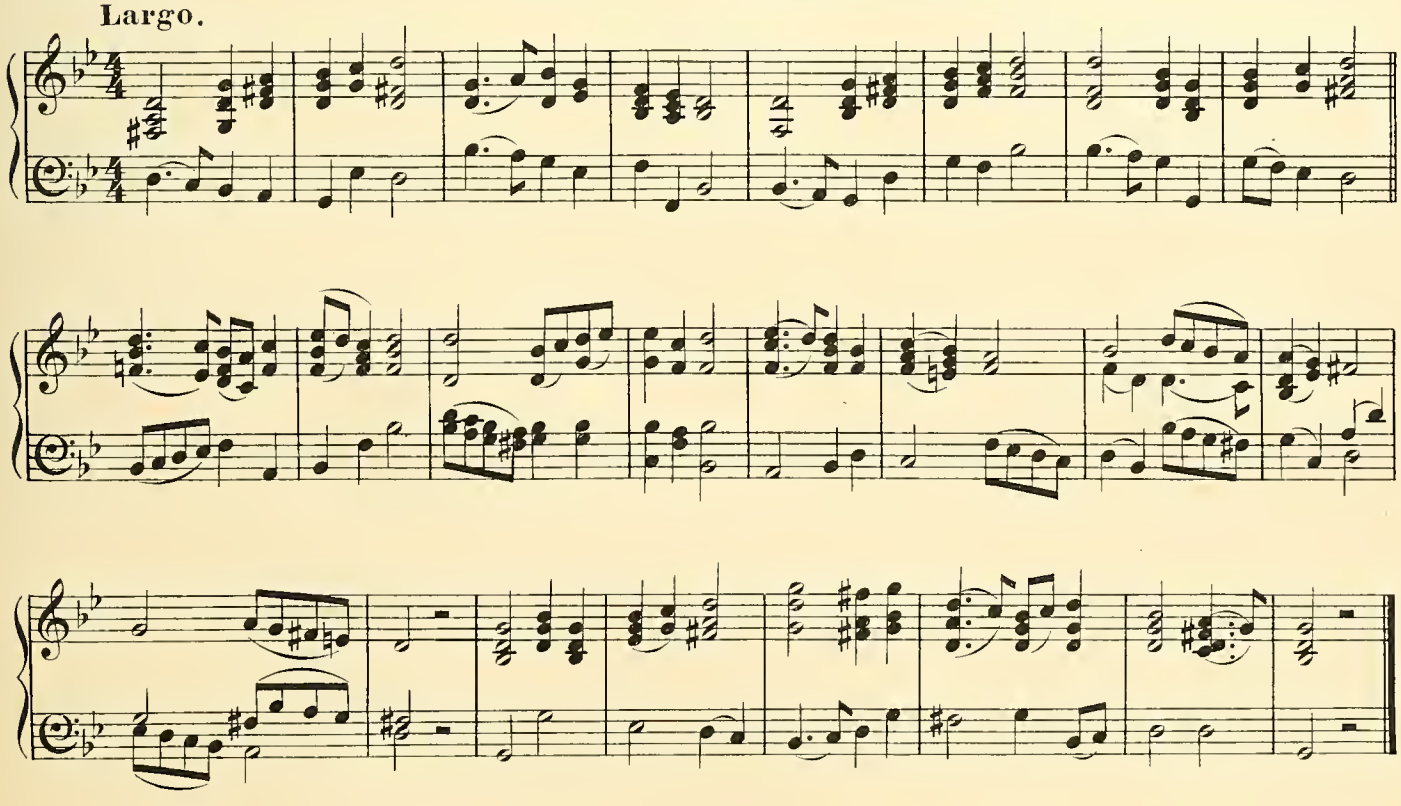
FFARWEL I GAERNARFON — Farewell to Carnarvon

Larghetto.



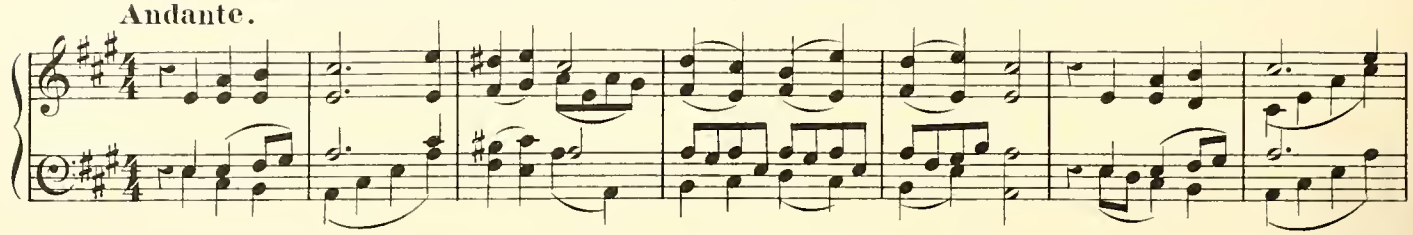
HIR OES I DDYN — Long Life to Man

Largo.

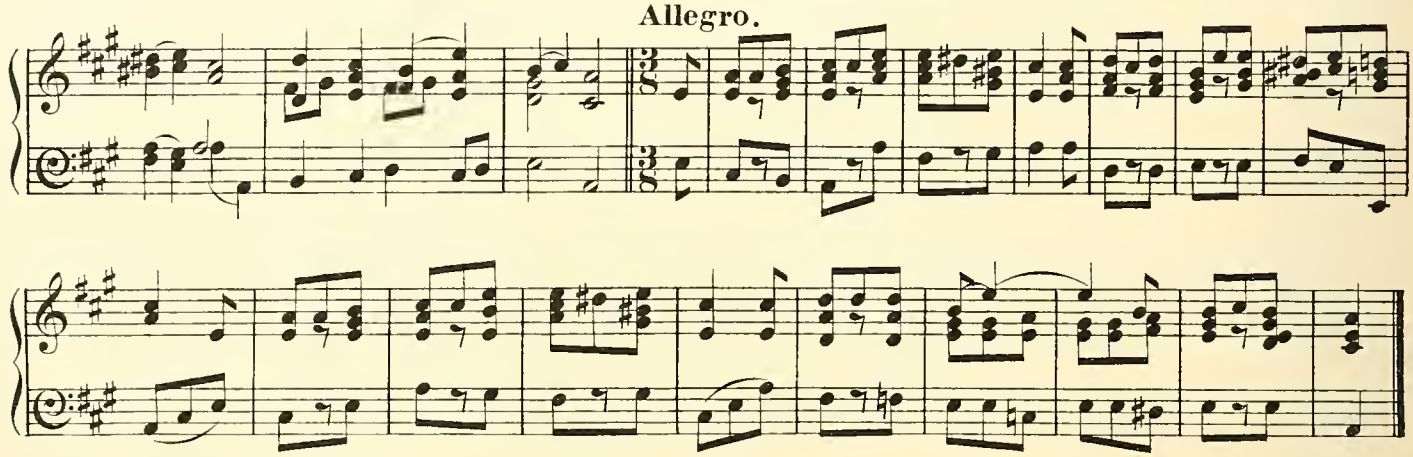


YMDAITH GWŶR DYFNEINT(2)—The March of the Men of Devon (2)

Andante.

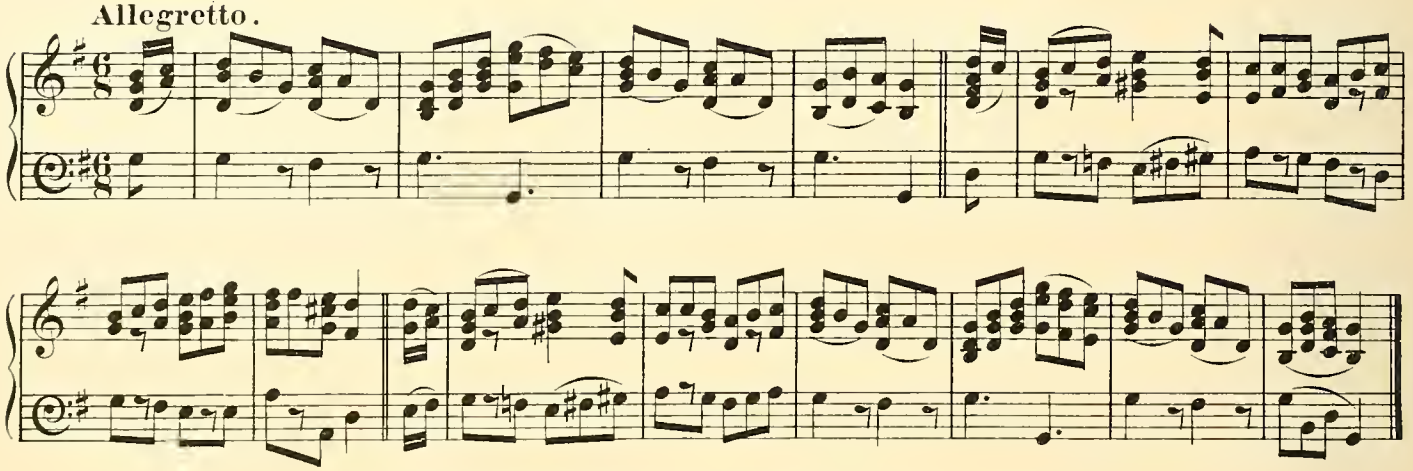


Allegro.



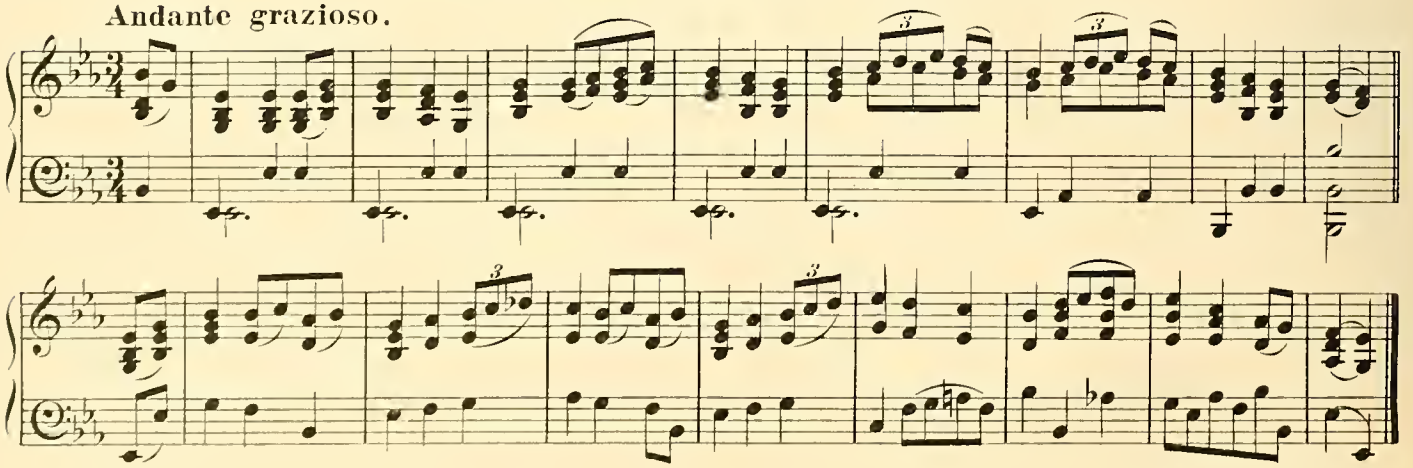
CERRIG YR AFON — The Stepping Stones

Allegretto.



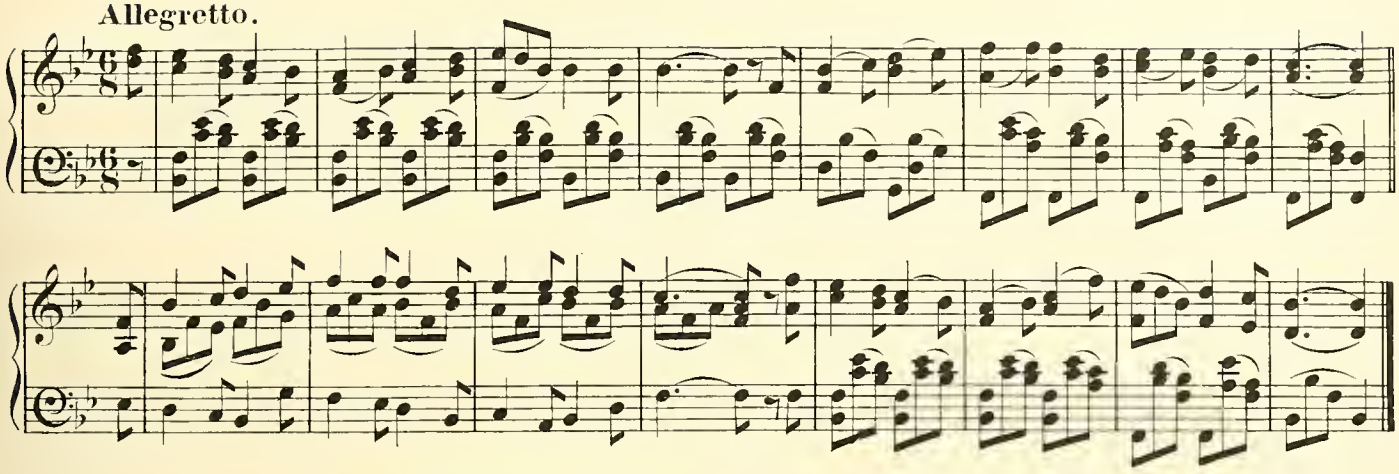
ARGLWYDDES COVENTRY — Lady Coventry

Andante grazioso.



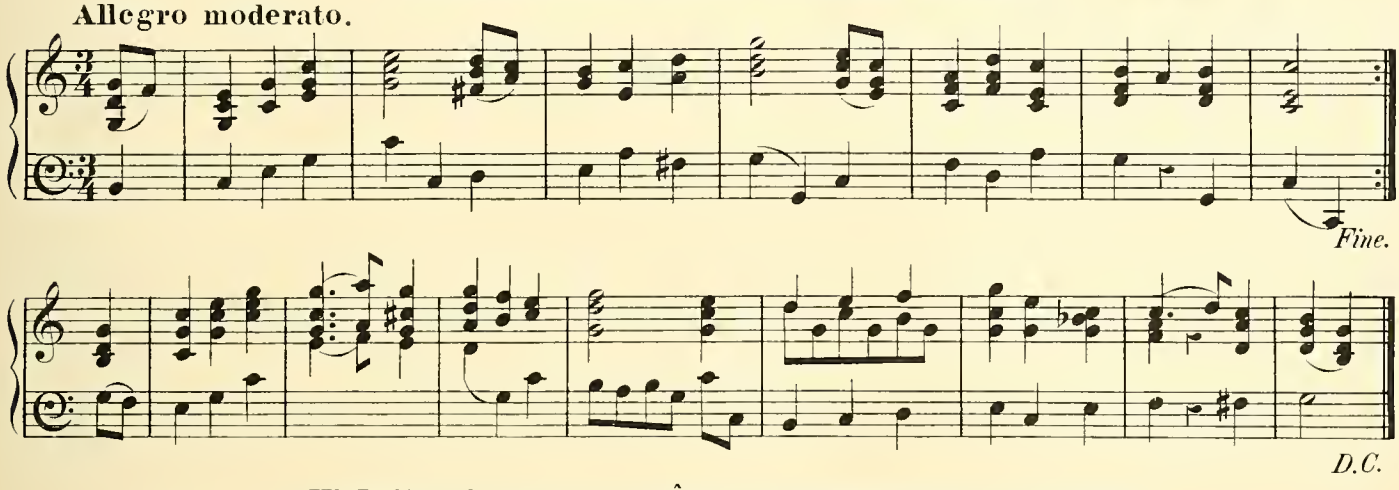
Y GINI MELYN BACH — The Little Yellow Guinea.

Allegretto.



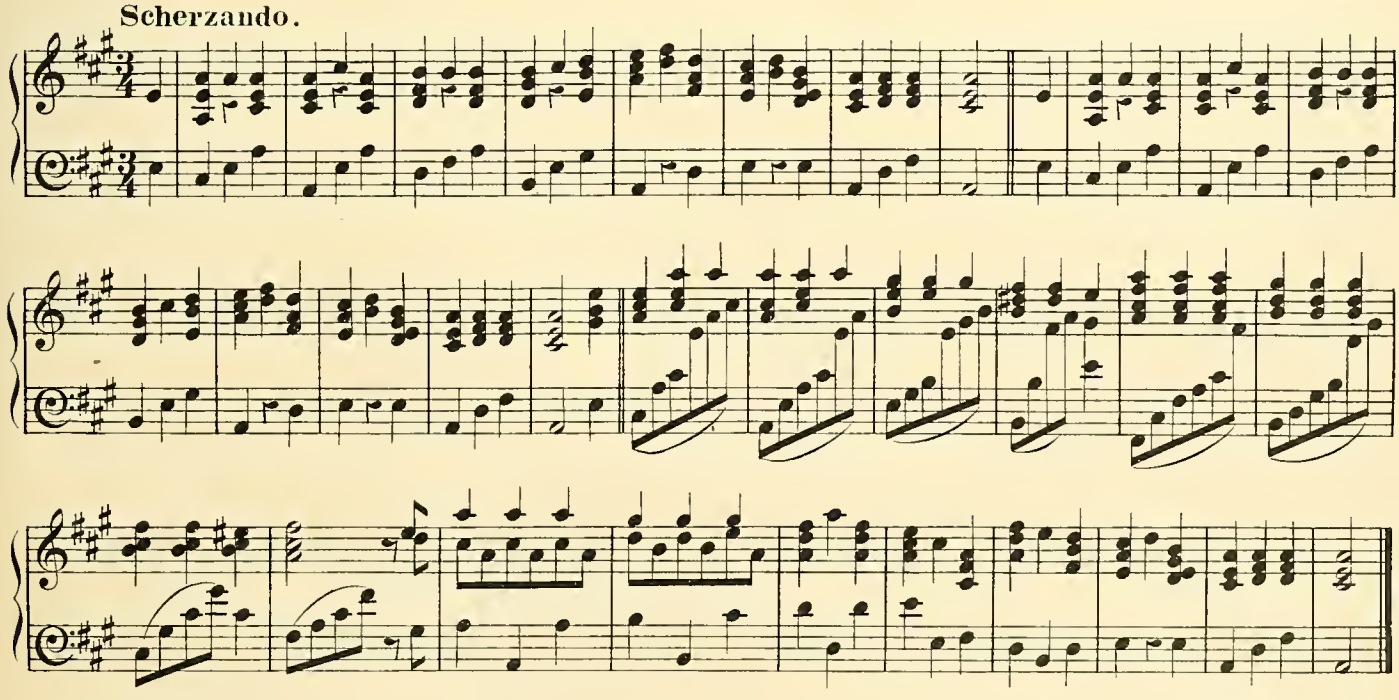
MORWYN Y FELIN — The Maid of the Mill

Allegro moderato.



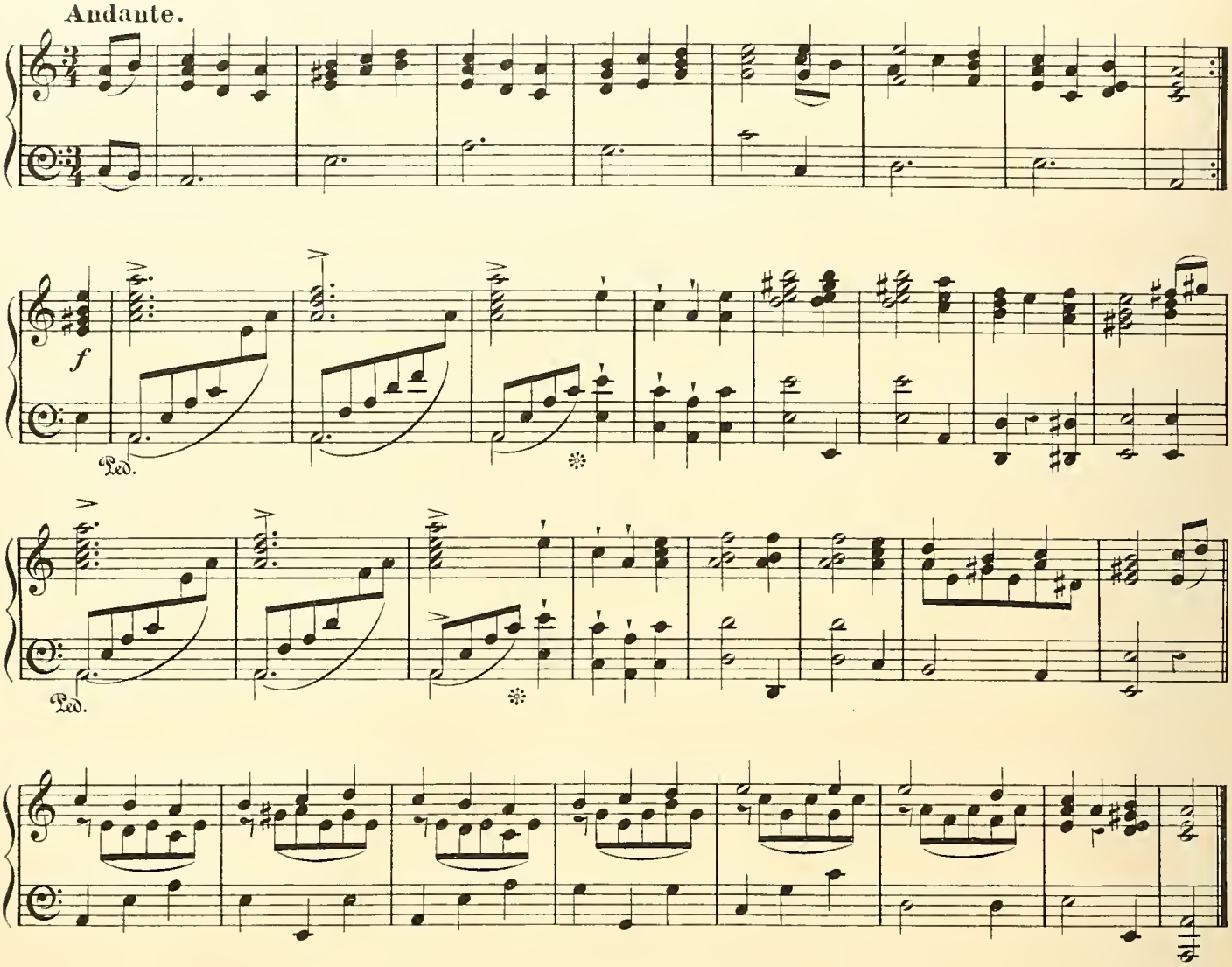
HELYDDION GLAN TÂF — The Huntsmen of Taff-side.

Scherzando.



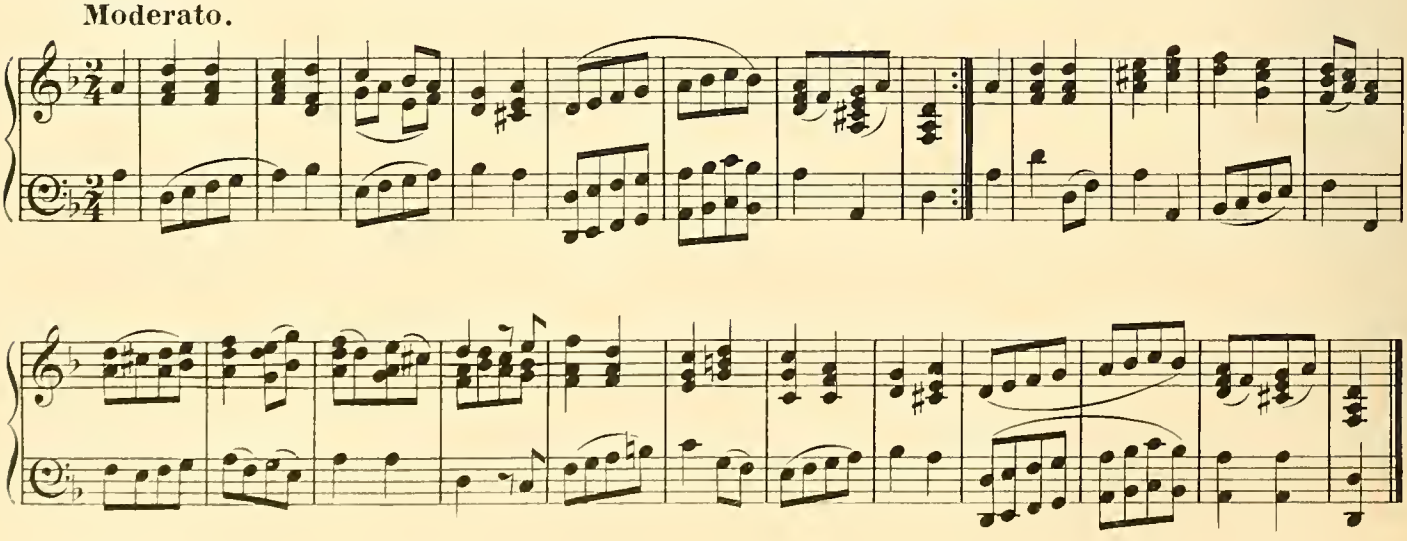
Y TOR DÛ — The Black Ridge

Andante.



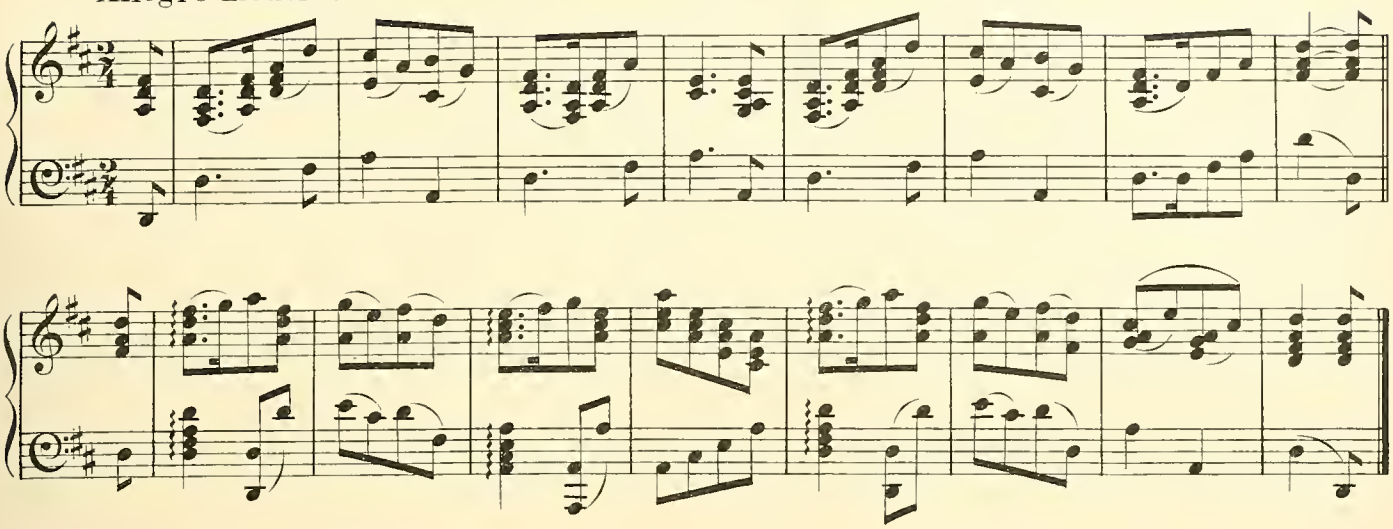
Y GWELLTYN GLÂS — The Green Blade

Moderato.



HELA'R YSGYFARNOG — Hunting the Hare

Allegro moderato.



DULL O DRIBAN MORGANWG — A Specimen of Glamorgan Triban

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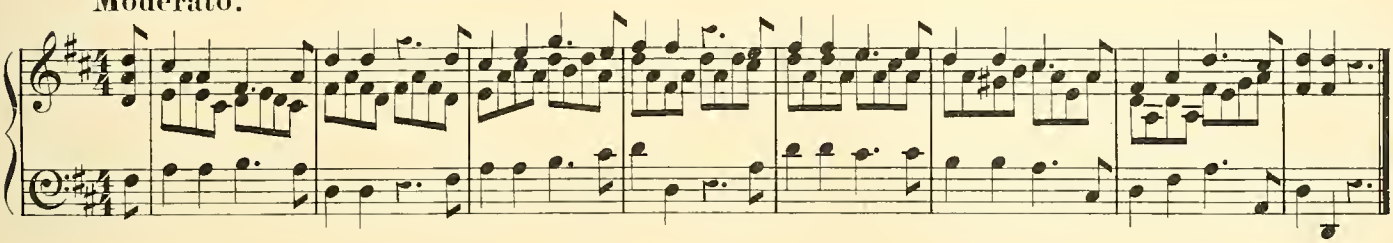
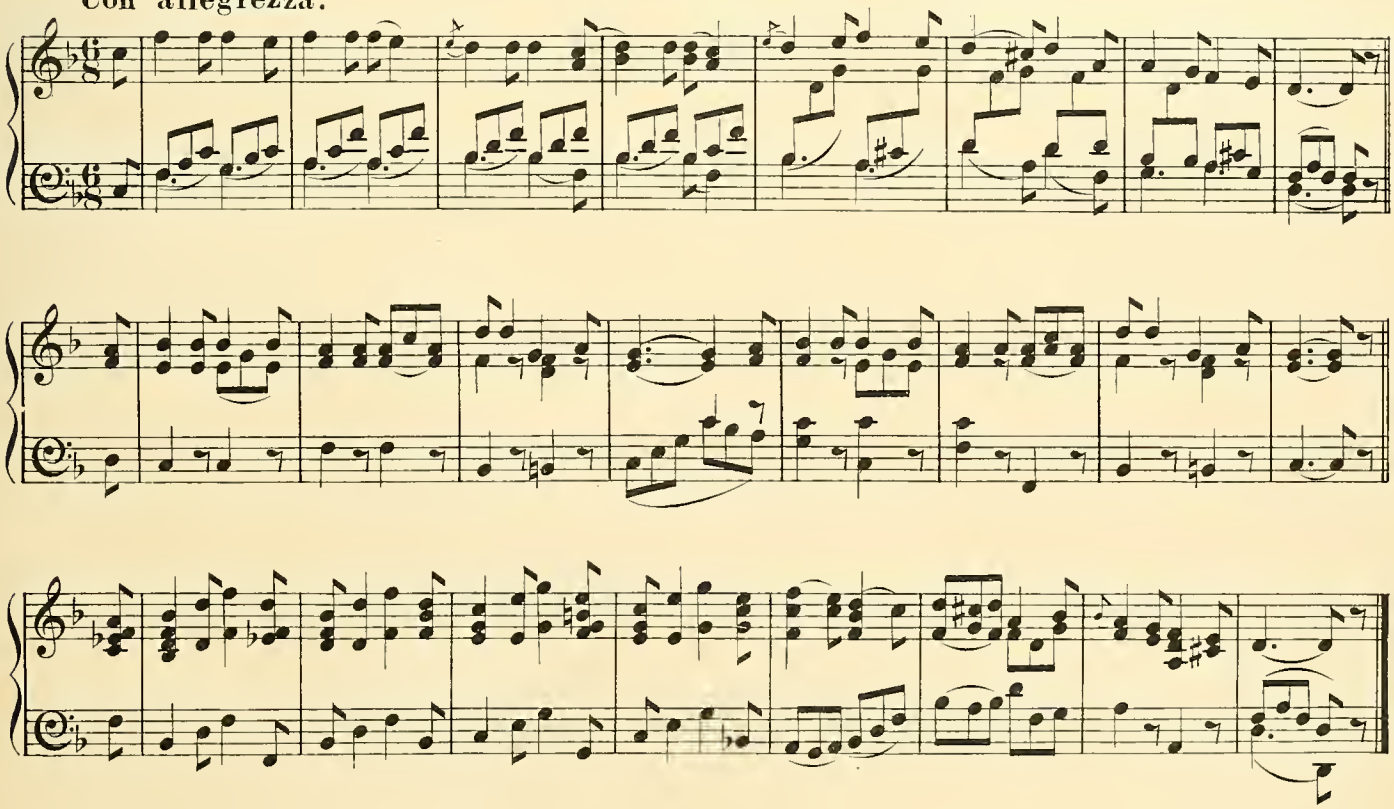


Y FOES FAWR(2)—The Great Etiquette(2)

Con allegrezza.



Mae llanw cerddoriaeth yn d'od fel y môr,
Mae pawb yn y cydgan, a phawb yn y ĉor:
Mae codiad y dwylaw, a churiad y traed,
A'r fanllef yn d'wedyd-- hir, hir y parhaed!--Ceiriog.

EOS EBRILL.

IOLO TREFALDWYN

EOS CRWST.

IDRIS VYCHAN.

EOS MON.

EOS Y BERTH.

EOS MAWDDWY.

AP EOS Y BERTH.

EOS MAI.

WYR YR EOS.

PENNILLION SINGERS.

Printed by C. G. Roder, Leipzig

PENNILLION SINGING.

THE literal meaning of the word pennill—of which pennillion is the plural—is a stanza, and Pennillion singing means the singing of stanzas to the accompaniment of an instrument, under certain rules and regulations, and which we shall here endeavour to explain. Another term for it his "Canu gyda'r tannau"—singing with the strings; indicating that the instrument used for accompaniment is a stringed one: in this case, the harp.

It is said that this method of singing has prevailed amongst the Welsh from very early times—from the Druidical period, as some contend. In any case, there seem to be good reasons for supposing it to be a very ancient practice; and yet, it is somewhat remarkable that none of our old writers, editors, and authorities on Welsh Airs, give us any definite information concerning the laws which regulate this branch of our national music. This perhaps may be explained by the probable fact, that the rules and conditions, like the old Melodies and Pennillion, were handed down orally from one generation to another.

At the Chester National Eisteddfod, 1866, the late Idris Vychan—a practical authority on Pennillion Singing—received a prize for an essay on the subject; this was issued by the Cymmrodorion Society, 1885, and as far as the writer is aware, it is the first thing approaching a theoretical treatise ever published on the question. In an article on Welsh music, in the fourth volume of Sir George Grove's "Dictionary of Music and Musicians", Mr. John Thomas (Pencerdd Gwalia), Harpist to Her Majesty The Queen, treats upon it at some length, giving a certain number of musical illustrations. And in "Cân a Thelyn" (Song and Harp) by Watcyn Wyn, published in 1895, Idris Vychan's "Ten Rules" are

quoted, and also some observations by Eos Dâr, one of the leading Pennillion Singers of the present day.

Pennillion Singing, as Mr. John Thomas states, is somewhat similar to the parlante singing heard at the Italian comic opera, the verses moreover being improvised, or sung extempore, occasionally; this latter custom, however, is more prevalent—in our day at least—in South than in North Wales. Strictly speaking, the South Wales form is not Pennillion Singing proper, being simply a tuneful ballad-like melody, the words of which are sung solo by each member of the company present in turn, and answered by a burden of "Fal, la. la", in chorus, as in "Nôs galan", and "Tôn y Melinydd", or by "Hob y derri dando", as in the two tunes known by that title, in North and South Wales respectively. In such cases the verses are often produced impromptu, and containing as they frequently do, some humorous allusions to the locality, or to persons present at the social gathering where this practice obtains, much innocent merriment follows.

As a musical or an artistic performance however, this is much inferior to the North Wales manner—the one generally understood when Pennillion Singing is referred to. Here the singer must not only, not sing the melody—except occasional notes, and those chiefly cadential—but he must neither start with it, nor on the first beat of the bar, or musical measure. Idris Vychan is emphatic on this latter point, although the examples given in Grove's Dictionary, as well as in some of our collections do not observe the rule. Idris appears to be correct, inasmuch as recitation being the leading principle in Pennillion Singing, the other method makes the vocal part too set and stiff, and not sufficiently in contrast with the strictly defined melody allotted to the instrument.

The singer should be conversant with the various metres of Welsh poetry, and at least with all the Airs to which Pennillion are generally sung. He is not to expect any assistance from the instrumentalist, it being in a sense, if not a contest between singer and player, an independent performance by each, and the latter, especially in an Eisteddfodic competition, must show no favour, but play the Air continuously and markedly in time, whether with or without variations. The stanzas may be in the strict or free style; they may vary considerably in length, and the singer may have to use more than one in order to make them fit the Air. That, however, is a matter that concerns him only, and one where he may, if he can, display his talent and resources; for though he may *begin* at any bar (portion of) he choses, he must *end* with the melody. To enable him to do this effectually, he must be well versed in all the necessary devices—changes of time, sub-

division of notes, triplets, &c., and the number of syllables, words, and lines an accomplished Pennillion Singer can put in a bar or two, when occasion demands, is very remarkable. Pennillion Singing therefore, is not solely a vocal performance, but one in which the poetical faculty is combined, where the matter introduced plays as important a part as the manner in which it is accomplished (vocally); consequently it will be perceived, that clear and intelligible enunciation is one of the first essentials of Pennillion Singing.

As already stated, Idris Vychan lays down Ten Rules in connection with competition in this method of singing. The 9th and 10th need not be quoted; the one condemning the use of words evincing low taste, being fortunately unnecessary now-a-days, and the other directing that precedence in singing should be decided by drawing lots, being in common use. It may be stated here that in these contests, the singers stand in a row, singing consecutively to the end of the competition. After the harper plays the Air over each time a fresh Air is introduced, in order to give the singer time to choose suitable words, the vocalist to the left of the harp commences, the next following with a stanza of the same metre, and so on. Idris' eight remaining rules are as follow—freely translated: —

1.—Neither of the competitors is to be informed wath Air is being played. (Three Airs are required, each different in time and length).

2.—Neither competitor is to sing from any book at the time.

3.—It is necessary that each competitor should adhere to the same metre (or rhythm) as the first that sang.

4.—Anyone mixing his rhythms will be disqualified.

5.—Anyone forgetting his stanza (or failing to follow on) puts himself out of the competition.

6.—The one essaying to sing has no right to a second attempt, but the next to him is to proceed.

7.—The prize is not given to the best vocalist (of necessity we presume), but to the one who accentuates best, and who recites his words in such a manner that they combine naturally with the tones of the harp.

8.—It is irregular to start singing on the bar (i. e. at the beginning). The singer should commence on the half-beat.

Somewhat oddly, the writer has forgotten to codify one important rule, though he mentions in the Preface that the fact of its observance by himself, and its non-observance by one of his fellow competitors at the Ruddhlan Eisteddfod 1850, secured him the first prize. Tat rule is—"No competitor his allowed to sing a stanza previously sung by another in the same contest."

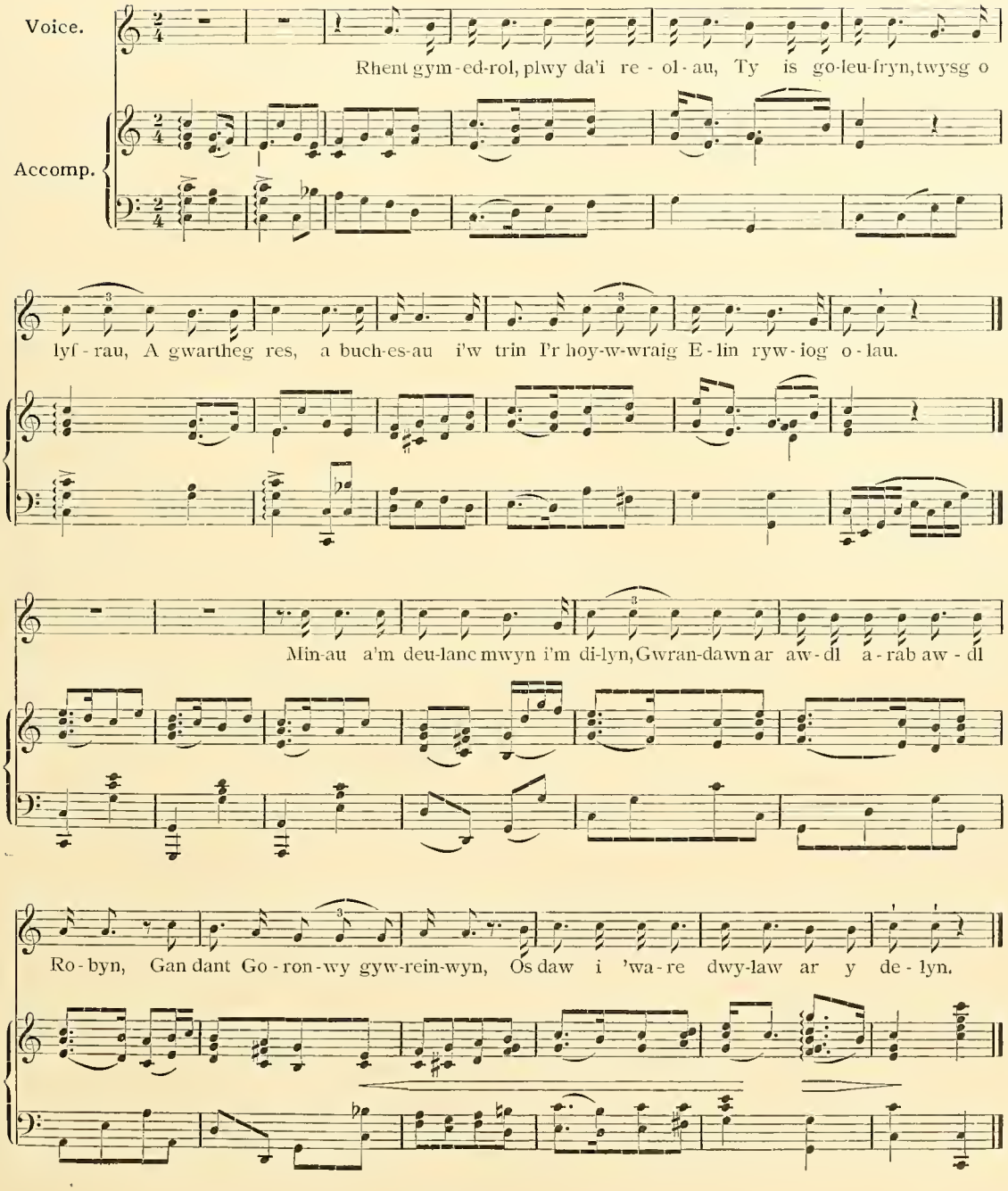
There are numerous Welsh Melodies to which Pennillion may be sung, but it is to be regretted that Pennillion Singers have of late shown a disposition to limit their repertoire to some few; such as "Pen Rhaw", "Serch Hudol", "Llwyn Onn", "Merch Megan", and one or two others.

The vocal portions of the following two specimens are taken from Idris Vychan's essay (slightly altered), by the kind permission of the Honourable Society of the Cymmrodorion, London.

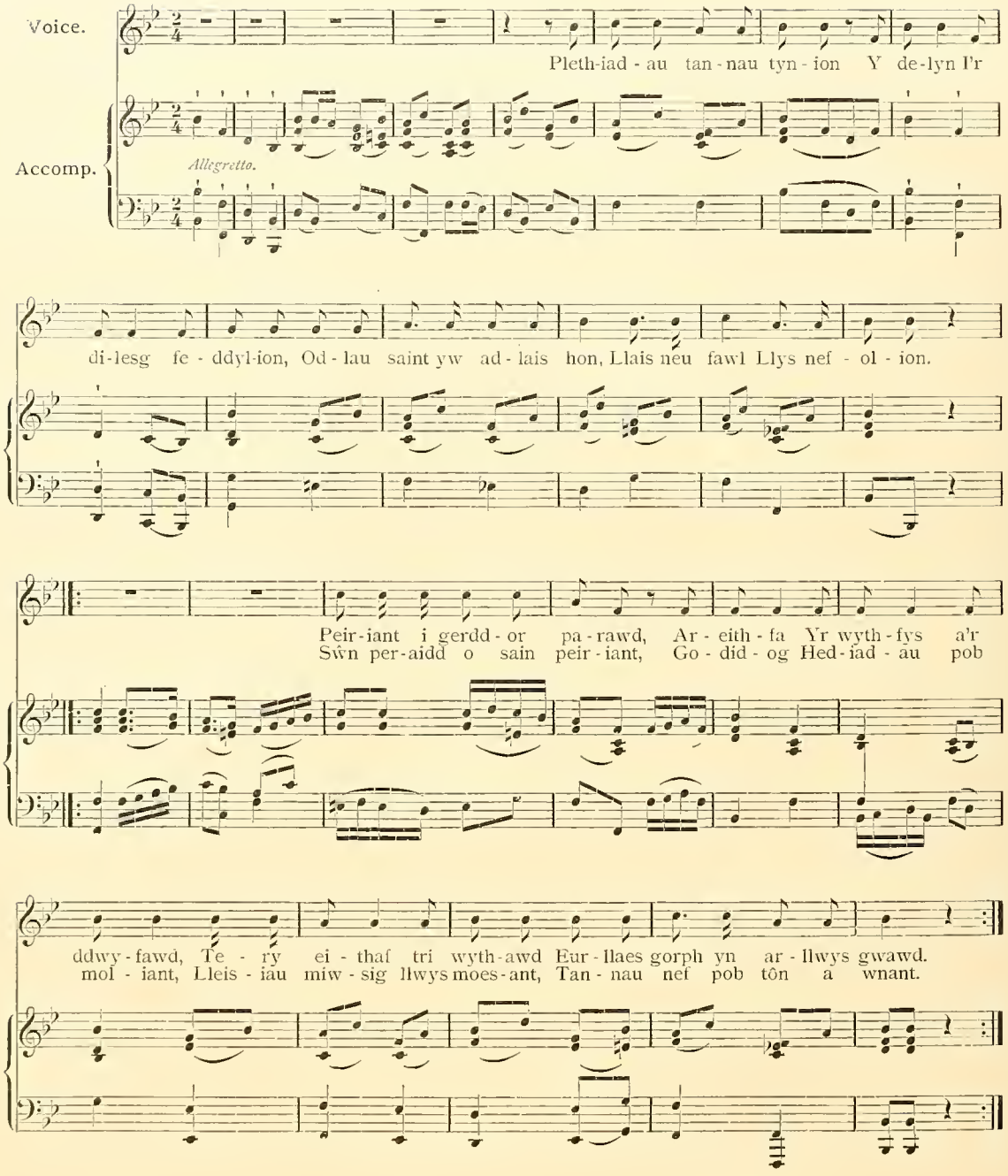
D. E. E.

Pennillion.

1. Codiad yr Ehedydd. (The Rising of the Lark.)



2. Consêt y Siri. (The Sheriff's Delight.)



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